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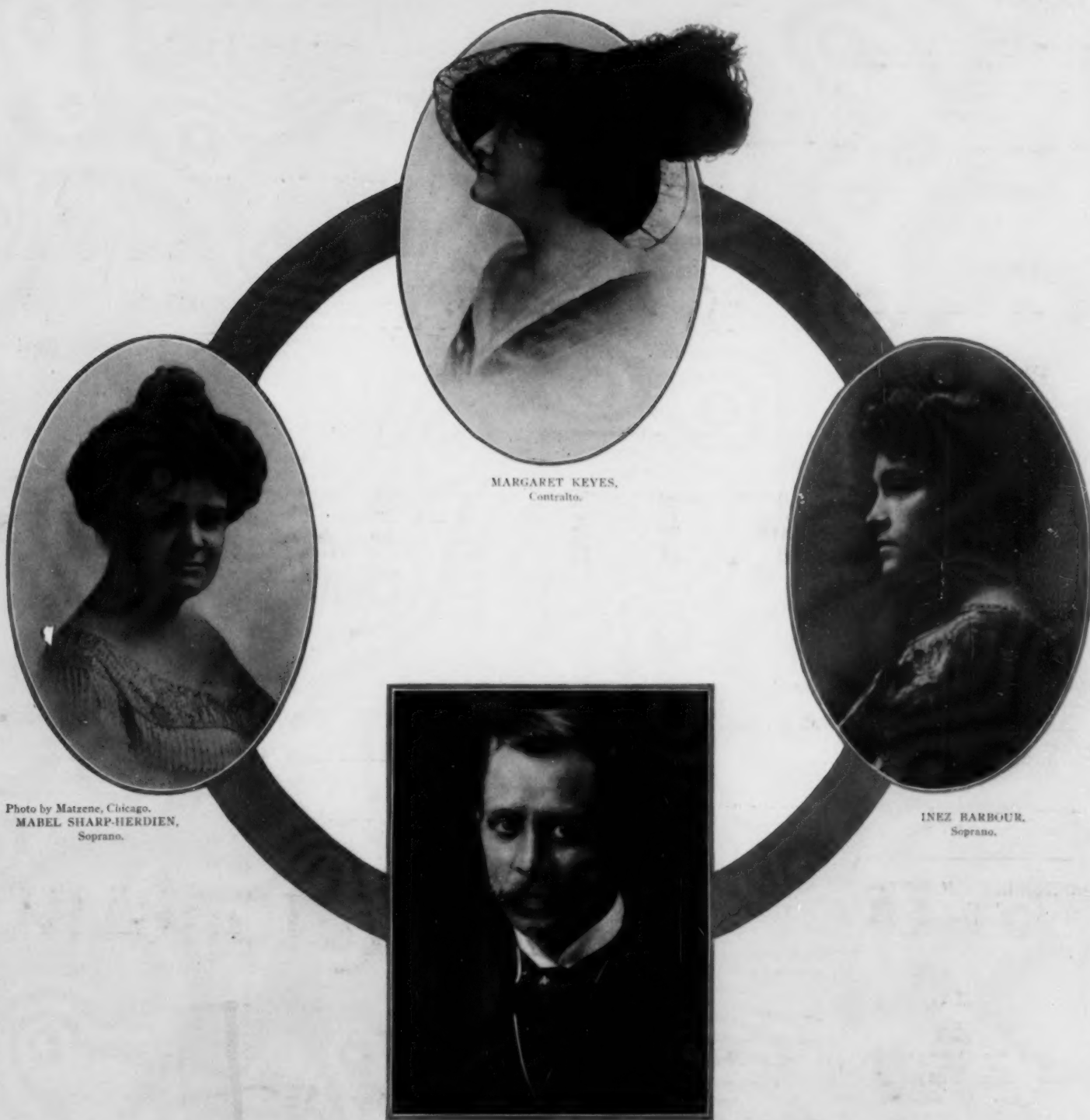


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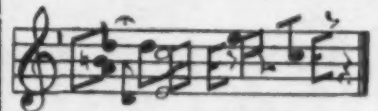
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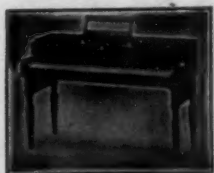
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# MUSICAL COURIER

VOL. LXVIII.—NO. 23.

NEW YORK, WEDNESDAY, JUNE 10, 1914.

WHOLE NO. 1785.

## BRILLIANT PREMIERE OF FELIX WEINGARTNER'S OPERA.

The Performance of "Cain and Abel" Under the Baton of the Composer Marks a Climax in the Annals of the Darmstadt Festivals—Carl Flesch Rewelcomed in Berlin in Joint Concert with Schnabel—Xaver Scharwenka Introduces Pupils.

Jenaer St., 21.  
Berlin, W., May 22, 1914.

As composer, librettist and conductor of his opera, "Cain and Abel," Felix Weingartner achieved a gratifying success at the premiere of this work in Darmstadt last Sunday. It was a brilliant performance before a distinguished audience of international significance. The outside press was represented and the presence of the intendants or directors of the Leipzig, Dresden, Bremen, Prague, Frankfurt, Karlsruhe, Düsseldorf, Augsburg, Stuttgart and Vienna Opera houses proved the interest with which this work was awaited. Its external success was all that could be desired and it is generally conceded that in this opera

Weingartner has surpassed anything hitherto attempted by him in the field of composition. There is little action in the libretto and in the music there is very little employment of the "Leitmotiv."

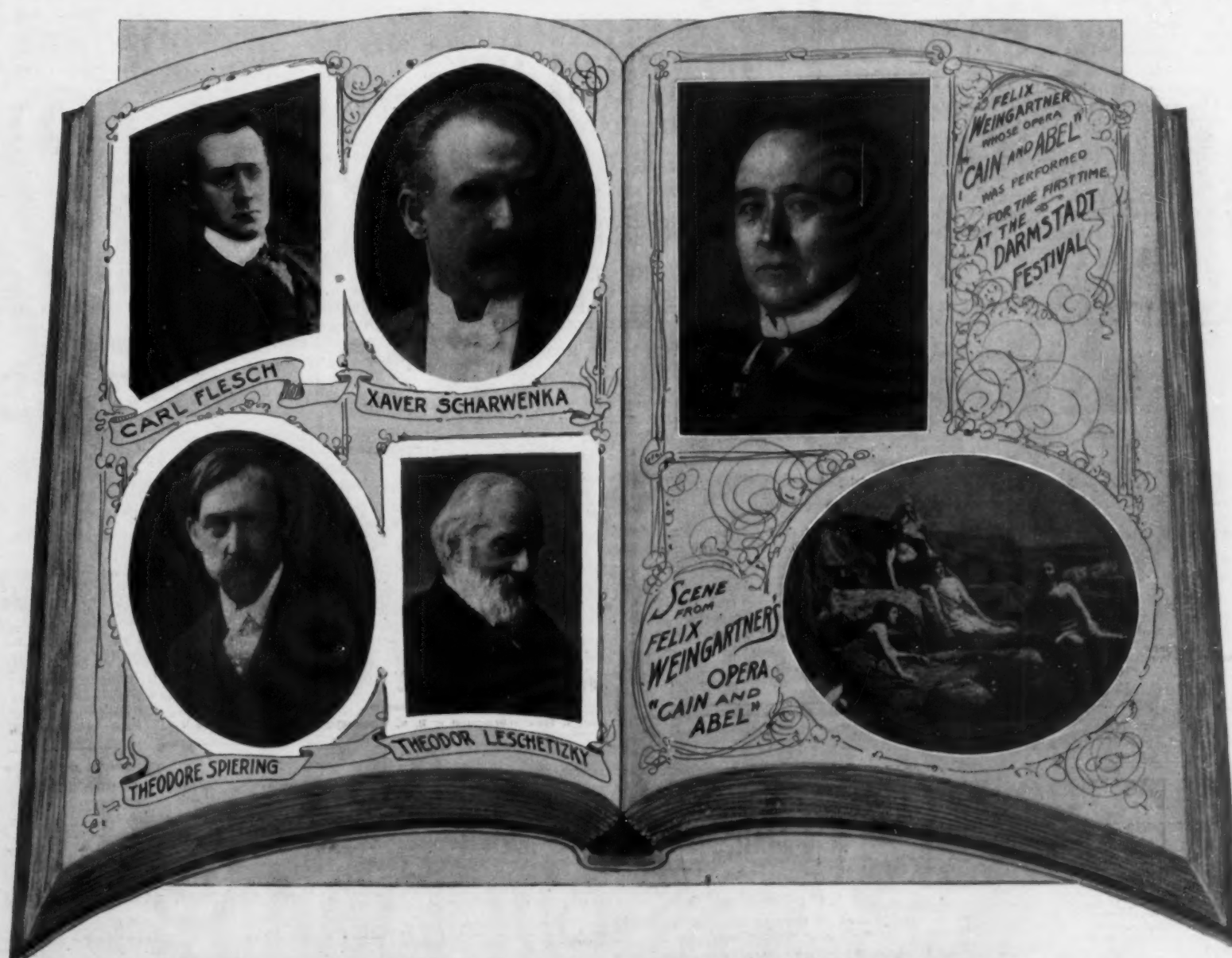
But abstract as the work is, it is very dramatic and offers interesting contrasts. Wagnerian influence is frequently felt, but the score is thoroughly modern in spirit and offers many varying and subtle beauties in the orchestral coloring.

### THE LIBRETTO.

In the text of "Cain and Abel" Weingartner has not followed the Biblical story closely. Here the sons of

Adam are half-brothers, Abel and his sister Ada being the offspring of Lilith, before Adam was driven from the Garden of Eden, while Cain is the son of Eve, Adam's companion in banishment. As the curtain rises on this one act opera, the unhappy exiles are found clad in rough skins beside their tiny hut in the midst of a bleak and rocky landscape. Cain has just felled a young tree, with which to support the roof of the hut. Adam, now an old and broken man, is recalled by the sound of Cain's hatchet to memories of the past, when amid awful thunders he was pursued from Eden and a huge mountain wall was erected to bar his return, while his beloved Lilith was spirited away from him.

Cain listens in astonishment and learns for the first time that Eve is not the mother of Abel. In the light of this knowledge he no longer feels the necessity of concealing his hatred for Abel and passionately proclaims his abhorrence of the brother who is so favored in all things, while he himself is so ugly to look upon and unfortunate in all his labors. Even now, when Abel is far distant seeking the lost Eden, Cain is not free from jealousy, for Ada, whom he took unto himself by violence, still dreams of the brother she loved. Adam sternly rebukes Cain for his sin, which drove Abel forth upon his wanderings that



SOME OF THE NOTED MUSICIANS WHO ARE MENTIONED IN THE ACCOMPANYING BERLIN LETTER.

he might not be roused to wreak vengeance upon his brother or be a witness to Ada's shame. But Adam's arraignment of him only arouses Cain to greater fury and he raises his hatchet against his father. Eve comes between them and recalls Cain to his senses.

Ada, beautiful in a robe of white which she has spun from the fleece of lambs, comes forth from the hut and sees with distress that Cain has cut down the little tree which was dear to her. At her feet she finds a chrysalis, from which a butterfly emerges, and as it flies away she envies it its freedom to escape from the miseries that hem her in. Then comes to her a vision of the paradise which was lost and in the midst of her description of its beauties Abel returns. He tells of lonely wanderings through the mists that surround their rocky retreat, over the mysterious, ice-capped mountains, among strange animals, until he reached a garden strewn with flowers in brilliant hues and watered by a broad stream. In the distance gleamed a band of light, which he at first took for a cloud, but pressing toward it, he found himself upon the edge of the sea, which stretched before him, "endless as the heavens."

Adam, firm in the belief that the lost paradise has been found, prepares a sacrifice in thanksgiving. Abel and Ada, left alone, confess their love for each other and Abel tells her that he has sought this place that he might take her away from her misery. In happy anticipation of a future together, they seem unconscious of the ominous thunder and lightning that herald a storm, unconscious also of the approach of Eve and Cain. As they pass out of sight, Cain, beside himself with jealousy and hatred of his brother, seizes the trunk of the tree he had felled and hurries after them. Eve runs fearfully to Adam for aid in preventing Cain from violence, but before they return, the awful deed has been accomplished and Cain appears dragging Ada, who falls to the ground, her eyes fixed wide with horror upon the murderer. Adam demands of Cain, "Where is thy brother?" And with Cain's passionate "I have killed him!" the curtain falls.

#### THE MUSIC.

Psychologically the characters are delineated with great faithfulness in the music. The sunny, open nature of Abel stands out in strong contrast to that of Cain, whose dark, sinister moods find expression in pessimism and impetuous turbulence. Eve, the practical, overburdened wife and mother; Adam, the stern and stalwart father, grown visionary in age and exile; Ada, the embodiment of grace and beauty, wronged and suffering, are musically portrayed with striking physiognomy. Particularly interesting is Adam's aria in which he describes the awful giant shapes which build up the mountain wall that shuts him out of paradise. Amid the rhythmic blows that deafened the exiles, an atmosphere of gloomy mystery and fear is reflected in the accompaniment with vivid effect; and this same forceful rhythm gives great dramatic intensity again in the final climax, when Cain arms himself with the tree with which to kill Abel.

The escape of the butterfly from its chrysalis and its joyous fluttering give opportunity for a very graceful musical picture and Abel's description of his adventures and discovery offer grateful effects. Ada has a very long aria, passing through various moods which are well contrasted and offset by a beautifully conceived and orchestrated accompaniment, and another salient and interesting feature of the opera is the duet between Ada and Abel, which brings moments of lyric beauty. However, there is much more of the dramatic than of the lyric in this modern score, the charm of unusual orchestral colors adding much to the beauty and effectiveness of the whole. The melodic invention is not so pronounced in character as is the art with which the detail is worked out and combined with cunning skill to produce unity and strength.

#### THE INTERPRETERS.

Lucille Weingartner's beautiful, warm voice and graceful presentation of Ada made a strong appeal. August Glogerger revealed an excellent tenor voice and an unusually sympathetic power of portrayal as Abel, but Hans Bertram, while proving himself vocally satisfactory, was not entirely convincing histrionically in the role of Cain. Robert Perkins as Adam and Anna Jacobs as Eve were very praiseworthy. But the work of the orchestra under the inspired leadership of the composer was the most remarkable feature of the excellent performance, which was

received with great enthusiasm, the composer-conductor being applauded to the echo at the close. Conspicuous among the listeners was the Grand Duke of Hesse, to whom the opera was dedicated, and the Grand Duchess.

#### WEINGARTNER HONORED BY GRAND DUKE.

Following the premiere the celebrated conductor was appointed by the Grand Duke General Music Director for the Grand Duchy of Hesse. He is to be artistic musical adviser to the Grand Duke and will conduct the symphony concerts given by the augmented Grand Ducal Orchestra and will further rehearse and conduct operatic performances in Darmstadt. He will be free to make outside guest appearances and also will give a part of his time to composing. He will take up his abode in Darmstadt in the fall, where Lucille Marcel-Weingartner has been engaged for a series of guest performances. Weingartner is under contract for five years with the Vienna Philharmonic Orchestra, but it is probable that he will continue to fill this engagement, conducting the eight subscription concerts and the special Nicolai concert there each season, his activities in Darmstadt not necessitating a release from this contract.

#### A SCHNABEL-FLEISCH CONCERT.

A Schnabel-Fleisch evening in Bechstein Hall attracted an audience that contained many of Berlin's notabilities in the music world, a gathering such as one seldom sees so late in the season. This was Carl Fleisch's first public appearance since his return from America and he was given a most enthusiastic reception. The program was a modern one, comprising three sonatas for piano and violin and a group of songs sung from manuscript by Therese Schnabel. Erich Korngold's sonata in G major, which has previously been performed here by these two artists, was given a most convincing reading, the invention, enthusiasm and facility of expression of this youthful

Very charming were the five lieder by Lucian Dolega-Kamienski, which were rendered by Frau Schnabel with such perfection of art and vocal excellence that they could not but make a strong impression. They represented distinctive ideas and ability to create atmosphere, at once intimate and elusive. Particularly interesting was "Sehnsucht," in which imaginative beauty and naivete of expression went hand in hand. The three artists were vociferously applauded.

#### XAVER SCHARWENKA'S PUPILS.

A recital by four of the private pupils of Xavier Scharwenka in Klindworth-Scharwenka Hall was of interest on Wednesday evening. Two of these young women pianists were Americans, Lucie Greenberg, of New York, opening the program with the Beethoven C minor concerto, while Elsie Woodcock, of West Virginia, brought it to a close with Saint-Saëns' variations for two pianos on a Beethoven theme, in which she had the assistance of her master, who also accompanied his other pupils at a second piano. Miss Greenburg I was unable to hear, but Mrs. Woodcock revealed a ripe technic and acute intellectual grasp of her task, in which she was supported by a big and warm tone.

Adelina Spinetti, of Venezuela, distinguished herself in Chopin's andante spianato and polonaise, op. 22, and Liszt's "Ricordanza," in which she displayed much brilliance and that natural elasticity which makes for facility of expression. Jenny Petersen was heard in the first movement of Scharwenka's own F minor concerto and her spirited performance with the aid of the composer was one of the most interesting features of the program. The enthusiasm and spontaneity of this grateful work being well brought out. The accompaniments of Xavier Scharwenka offered a strong and convincing background to the efforts of these young pianists, who were received by the large audience with hearty applause.

#### CLIMAX OF WIESBADEN FESTIVAL.

The Wiesbaden Festival reached a climax on the fourth evening, when a performance of "Don Juan" took place which will long be remembered in the annals of these festivals. John Forsell, of Stockholm, in the title role, had such an extraordinary success that spontaneous applause was frequently showered upon him in the middle of a scene and he was obliged to repeat the "Champagne" aria, an unheard-of precedent for these performances. Frä. Engl. r.h. as Donna Anna, was also most convincing, her beautiful voice and glowing temperament earning for her a large share of the honors. Frau Hans-Zoepfel as Zerline, Herr von Schenck as Leporello and Herr Wirl as Don Oktavio gave excellent delineations, both vocally and histrionically, of their respective roles. Prof. Franz Mannstaedt led the orchestra with a sure hand and another feature of this most impressive evening was the charming new scenery by Mutzenbecher.

The festival closed with a production of "Oberon" by members of the Wiesbaden stage, with the exception of Frä. Wolff, of Cologne, and Bergitt Engell, of Berlin. The latter, as Oberon, was suffering from an indisposition and could not do full justice to the role, but Frä. Wolff made an excellent Rezia. Herr Schubert as Huom, Frä. Frick as mermaid, Frau Balzer-Lichtenstein as Troll, Frau Kraemer as Fatime and Herr Geisse-Winkel as Scherastmin. and further in the speaking parts, Herr Collin as Kaiser Karl and Frä. Eichelsheim as Roschana were all praiseworthy. Prof. Schlar conducted the work. The Kaiser and General Intendant von Hülsen, of the Berlin Royal Opera, were among the distinguished listeners, which included many personages of international fame.

#### DEUTSCHE OPER TO CHARGE MORE.

Last season the prices of the more expensive seats in the Deutsche Opernhaus were increased and it is now planned to add next season to the price of seats in the second and third balconies and the gallery. As the increase proposed represents only five cents for the balcony seats and two and a half for the gallery, this will not make a very appreciable drain upon the purses of the public, although it is reckoned that in this way an increase of M.60,000 (\$15,000) may be realized during the season. This course has been necessitated by the increased salaries of the personnel.

#### WAGNER TEXTS REVISED.

Georg Hartmann, director of the Deutsche Oper, has revised the text of all the Wagner operas, with the exception of "Rienzi." These textbooks, which have been published by Ahn Simrock, are each provided with historical explanations and motives from the scores have been introduced along with the text, instead of being collected at the close of the book.

#### DEFICIT FOR FRANKFORT OPERA.

The Frankfort Opera House in the five months from January 1, 1914, has been run at a loss of M.156,000 (\$39,000) in addition to its share of a loss of M.30,000 (\$7,500), representing excess of expenses over receipts for both the opera house and Schauspielhaus in common. For the two houses the total loss for the five months of this year ex-

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composer astonishing the listener again. In spite of its undue length, the grateful character of the work and the mastery with which it was performed aroused great enthusiasm.

A sonata in G minor by Robert Müller-Hartmann, heard on this occasion for the first time, paled somewhat by contrast with the Korngold work, but it showed serious musical endeavor and was well received. The first movement is a passionate one of somewhat disconnected ideas, followed by a grateful slow movement of melodic inspiration, the piece closing in a mood of impulsive impetuosity. It is a work that shows talent which needs, however, further development, particularly concentration of effort. Leo Weiner's sonata in D major, which has been heard here before, was the third ensemble number performed by Fleisch and Schnabel, who are so thoroughly in sympathy with each other that there is a most remarkable unity in their offerings. Fleisch was in brilliant form and his beautiful, penetrating tone, intellectual breadth and enthusiasm gave his listeners opportunity to enjoy once more to the full his great art.

Schnabel, too, entered into his task with that admirable zeal and spontaneity which always characterize his playing.

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## NOTES AND MENTION.

Theodore Leschetizky is in Berlin for some days, previous to his departure for Abazzia on the Adriatic, where he will spend the summer.

General Intendant von Hülsen, who attended the rehearsal of "Joseph's Legende" in Paris, was so impressed by the work that he has arranged to have it performed by the Russian ballet in the Berlin Royal Opera House in the fall.

Director Gregor has arranged for the production of Weingartner's "Cain and Abel" by the Vienna Court Opera.

Festival performances will be given both in the Royal and Deutsche Opera houses from May 31 to June 15.

Parliament, in granting an appropriation for the new royal opera house, will stipulate that the old building be turned over to the university to be remodeled for class and lecture rooms when the new building shall have been completed. Count von Hülsen said, in speaking of this: "I am aware of what has been decided as to the utilization of the old opera house. Personally it would be very difficult to leave my artistic parental home. It would seem most fitting and reverential if the hall were again restored according to the old Knobelsdorff plans for concert and congressional use. All genuine Berliners would probably agree with me in this desire, but unfortunately the ideal point of view must often retreat before practical considerations."

Mme. Charles Cahier was mentioned in my last article, in connection with the Wiesbaden Festival, in which she assisted, as being from the Vienna Court Opera, but this was a mistake. She is not connected with the Vienna or any other operatic stage, her residence being in Munich.

Theodore Spiering will be heard several times here next season as conductor of the Philharmonic Orchestra.

"Ears, Brain and Fingers" is the name of a book by Howard Wells, for the use of piano teachers and pupils, which will be published by the Oliver Ditson Company in September. Mr. Wells' thorough knowledge of the principle of piano playing as established by Theodore Leschetizky, supported by his own wide experience as a teacher, should give to this work a special significance in literature on this subject.

Gladys Seward, a young American pupil of Harry Field, of Dresden, who was heard in a concert in Berlin last season, will appear here again next season, when she will play also in other music centers of Germany, including Leipzig and Dresden.

A brilliantly successful season has been enjoyed by Frantz Proschowsky, whose fame as a vocal teacher is ever growing in Berlin. No better proof of the efficiency of his method of teaching could be furnished than the fact that eight of his advanced pupils have received operatic engagements for the coming season. When one considers the great number of vocal students in Berlin who aspire to operatic fame, this is a remarkable list of successes to be attained by any one teacher in a single season. These pupils are Gertrude Sylvester, coloratura, engaged for the Tilsit stage; Martha Hundshausen, contralto, for Strassburg; Müller Raven, lyric tenor, and Gustav Schützendorf, baritone, for the same stage; Fritz Westfried, operatic tenor, for the Venedig Theater, of Vienna; Otto Lindhorst, heroic tenor, for Crefeld; Christian Moll, lyric tenor, for Trier, and Phadrig Agoen, who will appear in ten guest performances as Brünnhilde in the Berlin summer opera at the Theater des Westens.

Several pupils of George Fergusson are attracting public attention in various parts of Germany just now. Frau Dr. Bruhn is to appear in the annual festival of the Allgemeine Deutsche Musikverein this week, where she is to sing new songs with orchestral accompaniment by Braunfels. Her success at the annual festival in Jena last year was so great that she was reengaged for the Essen festival. Frau Backman recently distinguished herself in the title role in "Tosca" at the Stuttgart Royal Opera, while Frau Cordes, a third disciple of the distinguished American vocal teacher, just sang as Kundry in "Parsifal" at Kiel with such great success that the press spoke of her only in superlatives of praise. LURA E. ABELL.

## Changed His Tune.

"You used to keep crying 'Down with the trusts!'" "Well," replied the statesman, who keeps up with the times, "I used to sing 'Sweet Violets' and 'Annie Rooney,' too."—Pittsburgh Post-Dispatch.

## Beddoe at Cincinnati.

Dan Beddoe at a recent appearance in Bach's "Mass," at the Cincinnati May Festival, earned these deserved encomiums:

Dan Beddoe sang the "Benedictus," which was taken at a faster tempo than makes for the true reverential spirit, in a beautiful style, with sincerity and vocal beauty.—Cincinnati Enquirer, May 7, 1914.

The quartet was admirable and illustrated how much better the ends of a festival like this are served by singers familiar with the oratorio style than by the high priced opera singers whose names seem to be essential for advertising purposes.—Cincinnati Enquirer.

Beddoe's beautiful tone and finished style added materially to his already great popularity. From an ensemble standpoint, his duet



DAN BEDDOE.

with Miss Hinkle, "Domine Deus," was the most artistic work of the evening. His singing of the "Benedictus," with violin obligato by Emil Heermann, was deeply reverential.—Cincinnati Post, May 7, 1914.

Mr. Beddoe was in unusually fine voice and discharged himself of his task with more than his accustomed success.—Cincinnati Times-Star, May 7, 1914.

The single solo allotted to Mr. Beddoe, "Benedictus Qui Venit," was sung with devotional feeling and sustained his reputation as an oratorio singer of sound attainments.—Cincinnati Commercial Tribune, May 7, 1914.

## Milwaukee Endorses Spooner.

Following his recent appearance with the MacDowell Club at Milwaukee, Wis., Philip Spooner, the tenor, received the following notice in one of the principal papers of that city:

Mr. Spooner's voice was remarkably sweet and obviously well trained. He showed great musical feeling and his winning, cheerful personality added to the attractiveness of his selections. His rendition of "I Hear You Calling Me" completely enraptured the audience and he responded to the emphatic applause with "The Banjo Song."

The "Arioso" (Canio), from "Pagliacci," was an artistic accomplishment and Mr. Spooner developed it with wonderful dramatic intensity. "Siciliana," from Mascagni's "Cavalleria Rusticana," was also delightfully sung. The two German selections, "Stille Nacht" and "Im Volkston," were well given. . . . The other two songs in the group, Massenet's "Si Les Fleurs" and "Matinata," by Leoncavallo, were marked by the sprightliness of the rendition and for the purity of tone.

Mr. Spooner honored Alexander MacFadyen, the Milwaukee composer, by including in the program the latter's song, "Daybreak." The other two numbers in the concluding group given by the tenor were "My Lovely Nancy," by Herzberg, words by Robert Burns, and MacDowell's "A Maid Sings Light," both of which were sung with great lyric beauty.—Milwaukee Sentinel. (Advertisement.)

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# CHICAGO NORTH SHORE FESTIVAL CLOSING CONCERTS.

Children's Chorus of Fifteen Hundred Voices Heard at Fourth Concert—Affair Proves Artistic and Financial Success—Pupils' Recital and Commencements—Program of Twelfth Biennial Convention of General Federation of Women's Clubs.

Chicago, Ill., June 6, 1914.

The fourth concert of the festival called the "Children's Concert" brought out an especially large attendance made up principally of juveniles and their mothers. The program was furnished by Alice Nielsen, soprano; the children's chorus of 1,500 voices and the Chicago Symphony Orchestra. This concert was opened with the overture to "Mignon," by Ambroise Thomas, followed by a group of part songs: "Harvest Slumber Song," by Humperdinck; "A Surprise," by Hegar; Bruch's "The Sea Princess," and Rontgen's "Robin Redbreast Told Me." The orchestral accompaniments of the first and second groups were scored by Frederick Stock. A. J. Wathall scored the third group and Arne Oldberg the fourth.

The Evanston children, though well trained, did not give so much satisfaction as children of the same age heard by this writer at other festivals. The Evanston children's chorus was made up of some 1,500 voices, yet the huge assemblage proved only potent to the eye as their singing had no strength and the songs were tedious, due to colorless readings. The Evanston children have not been taught shading. They sang everything alike without regard for climaxes or pianissimos. They sang true to pitch, the attacks were accurate, but Conductor Osbourne McConathy did not seem to know how to bring out from his forces the best that was in them. He accomplished good work, however, but nothing above the average. It was singing to be expected from average public school children, but then those in the public schools in many other cities, musically speaking, must be far more advanced than the children of Evanston. The other children's chorus numbers included part songs, "Stanford's 'The Invitation,'" Bantock's "The Owl," "Little Birdie," by Delius and "The Blacksmith," by West.

The third group included two especially well written songs by Moszkowski, "The Gingerbread Man" and "Dream and Snowflake," Sibelius' "Autumn Song," Pierre's "Babyland" and Wolf-Ferrari's "The Clock," the last number being so well liked that a repetition had to be given. In their last group the children were heard in a very commonplace song by Parker entitled "Far in the Woods in May," a light song by Miessner, "Song of the Winds," Hadley's Indian warlike "Desert Song," De Koven's ever popular "Song of Robin Hood and His Huntsmen" and Lutkin's humorous and clever song entitled "The Orchestra," which, by the way, also had to be repeated. The program ended with the singing of "America" by the chorus and audience.

Alice Nielsen's selections were Mozart's aria "Deh Vieni," from "The Marriage of Figaro," and "Il Bacio," by Ardit. Miss Nielsen sang both selections admirably and revealed once more her accomplished art, winning new laurels and being presented before the footlights with a large bouquet of American Beauty roses. She was compelled to add a half dozen encores after the second group and if the children and many of the grown-ups had had their way, she could have sung a dozen more, so satisfied were the chorus and public with Miss Nielsen's singing. The soloist was beautifully gowned and looked as charming as ever and indeed well deserved was her success.

The orchestra besides supplying uncommonly good accompaniments for the children's chorus and also for the soloist, was heard in the overture above mentioned, in the "Shepherd's Fennel Dance," by H. Balfour Gardiner, and Mr. Stock and his men shared with the soloist in the enjoyment of the afternoon.

## FIFTH CONCERT.

The last concert of the festival was in all probability the most successful for the masses. The well built program opened with a splendid reading of the overture to "Fidelio." After this Pasquale Amato made his appearance on the stage amid tumultuous applause, which became deafening after his remarkable interpretation of the famous "Eri Tu" from the "Masked Ball." Recalled to the stage time after time, the famous Metropolitan Opera baritone sang the "Prologue" from "Pagliacci," winning another ovation. Then came Helen Stanley, who was a picture to behold and whose great vocal improvements were noticeable to all those who had not heard her in the last year. Miss Stanley's singing of Massenet's "Il est doux" from the opera "Herodiade" was a beautiful piece of work. Her voice has taken on volume, her high register which always was rich is even larger than it used to be, but it is in her lower register that Miss Stanley's improvement is to be noticed. She went to low domains with

great ease, her deep notes being as powerful as if she were a contralto. She sang the aria with the finish of a great artist, with poise, excellent French enunciation and at the end the public showed appreciation by recalling the artist time after time on the stage until she responded with an encore in the singing of an aria from Puccini's "Manon Lescaut."

The orchestra under Frederick Stock played the rhapsody "Italia," by Alfredo Cassella, superbly. The ovation tendered the orchestra and its conductor was probably due to their remarkable playing of the rhapsody rather than to the composition itself. Mr. Stock was recalled several times, but he wisely refrained from granting an extra number. The work of the orchestra and of its conductor at this May festival was above reproach. It is such playing that has made the Chicago Symphony Orchestra one of the potent factors in elevating America to the position of one of the greatest musical countries in the world.

Pasquale Amato's second offering, the "Largo" from the "Barber of Seville," sung with much verve and humor, won for the baritone more applause than was bestowed upon any of the soloists during the course of the festivities. Mr. Amato's encore was the "Toreador Song," in which he was acclaimed to the echo by his hearers, who called for another song, which, however, was refused by

## Redpath Musical Bureau

Harry P. Harrison, Manager

BOOKING

Mme. Schumann-Heink  
(September and October)

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CABLE BUILDING - CHICAGO

the baritone, who after incessant applause had to beg the audience to desist in its approval and to allow the concert to proceed.

Miss Stanley made her second appearance in the aria from "L'Enfant Prodigue," by Claude Debussy. Even though the triumph of Amato had been stupendous, nevertheless Miss Stanley's beautiful singing found much success with the hearers, and after the thunderous reception given the baritone, she, too, triumphed and was asked for an encore, which was graciously granted and received with the same mark of appreciation as the number inscribed on the program. Miss Stanley deepened the good impression produced a year ago at the same festival, and the success of her return engagement indicates many other appearances in years to come. With the audience standing, under the direction of Mr. Lutkin, the double chorus sang "Blest Are the Departed," from "The Last Judgment," and the "Star Spangled Banner."

The festival came to a happy ending with the presentation of "The Mystic Trumpeter," by Hamilton Harty. The work was produced here for the first time on this occasion and only a year and a half after its premiere at the Leeds (England) festival, on October 2, 1913. Charles W. Clark was entrusted with the baritone role. Mr. Clark's vocal artistry was much in evidence and his delivery excellent. Chorus and orchestra did their best, and if the work was accorded only a succes d'estime it was due to the composition itself.

The 1914 festival will long be remembered for its excellency, and had the torrid wave only made its appearance in June instead of the last week of May, the financial returns would have been even more gratifying to the management. As it was, after all expenses are paid, a profit of over a thousand dollars will be turned over to the Chicago North Shore Festival Association. Credit for

the splendid financial showing is due to Carl D. Kinsey and his associates.

## RECITAL AT MACBURNIE STUDIOS.

In the MacBurnie studios Monday evening, June 1, a song recital, including solely works by Hans Sommer, was given by John Rankl, bass baritone, and a pupil of Thomas N. MacBurnie, assisted by John Doane, accompanist. A representative of the MUSICAL COURIER was present and reports that the recital was most interesting. Hans Sommer's compositions are little known in this country, and though he has composed several operas and many songs, probably his living in the small town of Brunswick has been responsible for his work not being in greater demand in America, and only a few students have sojourned in that locality. Yet judging from the ballades, romances and songs heard at the MacBurnie studios, Dr. Sommer's outputs are original and interesting.

Mr. Rankl revealed himself to be a very good student. His German enunciation is excellent, and in his singing he showed the result of careful training. His voice has been well placed and its quality is velvety and mellow, besides being resonant and voluminous. The recitalist was artistically and effectively accompanied by Mr. Doane, who now acts as coach and accompanist for Mr. MacBurnie. The affair was a big success and the studios were well filled with friends and pupils of the MacBurnies.

## COMMENCEMENT CONCERT OF MARY WOOD CHASE SCHOOL.

The seventh annual commencement concert of the Mary Wood Chase School of Musical Arts occurred on Friday afternoon, June 5, at the Blackstone Theatre. Those who took part were Esther Swisher, who played the MacDowell concerto in D minor; Jo Polak and Benjamin Hardin Burt played the "Variations Symphoniques," for violoncello and piano, by Boellman; Genevieve Barry sang the "Bell Song," from Delibes' "Lakme," and "A Spirit Flower," by Campbell-Tipton; Louise Richardson played the accompaniments for the singer; Benjamin Hardin Burt played the Tchaikowsky concerto in B flat minor, and Dorothy Meadows delivered the address. The affair was concluded with the presentation of diplomas and certificates.

Mary Wood Chase, director of the school, and who, by the way, played excellent orchestral parts on the second piano, can well be pleased with the 1914 commencement exercises. They were on a par with the work accomplished since the inception of the school some seven years ago, and the Mary Wood Chase School of Musical Arts has lived up to its reputation as one of the most serious schools in Chicago.

## ALFRED PRICE QUINN IN CHICAGO.

Alfred Price Quinn, correspondent for the MUSICAL COURIER in Oklahoma City and director of the Oklahoma Musical Academy, called at this office on his way to New York, from which city he will sail on June 6 for Europe. Mr. Quinn will visit his old friends in Leipsic, London and Vienna, and will return to this country the first part of October.

## HANNA BUTLER'S STUDIO RECITAL.

At the last recital in Hanna Butler's studios, before her departure for Europe, the following students appeared: O. H. Adams sang "Sometime, Somewhere," by Clarke, and Barry's "Ask Not"; Mrs. Carl Nyquist was heard in the aria from David's "La Perle du Bresil"; Helen Headington gave pleasure in Foerster's "Mifawnwy" and in "Sacrament," from the pen of the well known Chicago composer, James G. MacDermid; Genevieve Barry, a semi-professional soprano, did good work in an aria from "La Traviata," and "Oh, God of Love," by Lily Wadhams Moline, who on this occasion played all the accompaniments for the soloists. Mrs. Moline is not only an artistic accompanist, but a composer of marked talent.

O. H. Adams and Genevieve Barry were heard also in the duet from Massenet's "Thais"; Charlotte Rothlisberger showed the result of good training by her rendition of "Ouvre tes Yeux Bleu"; Isabel Chandler, in a group including the Brahms "Lullaby," Lehmann's "The Cuckoo" and Johnston's "Pierrot," was also most successful; likewise Helen Louise Shaffer in the Hugo Wolf "Verborgenheit."

All the students reflected credit on their able mentor, who left last Friday for the East en route to the continent, where each year Mrs. Butler enjoys her summer vacation.

## SIGNOR FROSOLONO'S PROGRAM.

Antonio Frosolono, director of the Illinois Theatre Orchestra, was heard in the following program at the North Side Swedish-Lutheran Church: "Ciaccone," by Vitali; scherzo, by Dittersdorf-Kreisler; romanza, by Svendsen, and "Liebesfreud," by Kreisler. Signor Frosolono proved to be so pleasing to the large and enthusiastic audience that he had to respond with several encores. This artist's work is meeting with the greatest success everywhere.

## GENERAL FEDERATION OF WOMEN'S CLUBS PROGRAM.

The complete program for the twelfth biennial conven-



tion of the General Federation of Women's Clubs, which will meet in Chicago from June 9 to 19, is as follows:

**TUESDAY EVENING, JUNE 9, 8 O'CLOCK.**

Concert tendered by the local biennial board to the officers, alternates and visiting club members.

**WEDNESDAY MORNING, JUNE 10, 9:30 O'CLOCK.**

Council meeting, Mrs. Percy V. Pennybacker presiding.

**TOPICS FOR DISCUSSION.**

Is it feasible to have discussions from the floor in the main session of the biennial? Discussion led by Mrs. Dimies T. S. Denison, New York, and Mrs. George Winslow, Perkins, Mass.

Should the Middle Biennial Council be as large as possible, or should it be confined to members only? Discussion led by Mrs. Eugene Reilley, North Carolina, and Mrs. Homer A. Miller, Iowa.

Is the influence of the federation weakened by the adoption of a large number of resolutions concerning the various departments of work? Discussion led by Mrs. Watson L. Wasson, Vermont, and Louise Meigs, Florida.

What should be the duties of the committee on resolutions? Discussion led by Mrs. George O. Welch, Minnesota, and Mrs. C. H. McMahon, Utah.

Suggestions from the committee on revision, Emma A. Fox, Michigan, and Mrs. William P. Harper, Washington.

Adjournment, 12:15.

**WEDNESDAY AFTERNOON, JUNE 10, 3 O'CLOCK.**

Conference and bureau of information, Mrs. Percy V. Pennybacker presiding.

**WEDNESDAY EVENING, JUNE 10, 8 O'CLOCK.**

Formal opening of the convention, Mrs. Percy V. Pennybacker presiding.

Invocation by Dr. Rowena Morse Mann, Chicago.

Address of welcome, Mrs. George Bass, chairman local biennial board.

Address of welcome, Mrs. Frederick A. Dow, president Illinois Federation of Women's Clubs.

Response, Mrs. Percy V. Pennybacker, president General Federation of Women's Clubs.

Recital, Fannie Bloomfield Zeisler.

Address, Women's Clubs and Public Policies, Jane Addams, Hull House, Chicago.

**THURSDAY MORNING, JUNE 11, 9:30 O'CLOCK.**

Reading of minutes, Mrs. Percy V. Pennybacker and Mrs. L. L. Blankenburg presiding.

**REPORTS OF CHAIRMEN.**

Credentials, Grace E. Temple.

Rule and regulations, Mrs. Andrew J. Gorham.

Program, Mrs. Samuel B. Sneath.

Biennial committee, Mrs. Francis D. Everett.

Local biennial board, Mrs. George Bass.

**REPORTS OF OFFICERS.**

Recording secretary, Mrs. Harry L. Keefe.

Corresponding secretary, Mrs. Eugene Reilley.

Treasurer, Mrs. William B. Williams.

Auditor, Mrs. C. H. McMahon.

Chairman of endowment, Mrs. W. K. James.

Bureau of information, Mary I. Wood.

President's address, Mrs. Percy V. Pennybacker.

Adjournment, 12:15.

**THURSDAY AFTERNOON, JUNE 11, 2 TO 4:30 P. M.**

Reports of chairmen of special committees, Mrs. Percy V. Pennybacker and Mrs. Samuel B. Sneath presiding.

**FIFTEEN MINUTE COUNCIL.**

Mrs. Eugene Reilley, chairman of program; Mrs. W. E. Andrews, chairman of local board.

Membership, Mrs. Frank White.

Badge, Mrs. A. L. Christie.

Printing, Mrs. J. Creighton Mathews.

Dress, Grace Julian Clarke.

Transportation, Kate O'Connor.

Revision of by-laws, Mrs. William P. Harper.

Federation Magazine, Mrs. L. L. Blankenburg, chairman advisory committee; Harriet Bishop Waters, editor in chief.

Foreign correspondence, Mrs. Philip N. Moore.

**INTRODUCTION OF REPRESENTATIVES OF FOREIGN CLUBS.**

Mrs. D. J. Fleming, Lahore, India; Mrs. C. P. Breckenridge, Isle of Pines, West Indies; Mrs. J. D. Leckie, Society of American Women, London, England; Mrs. Hugh Reid Griffin, Society of American Women, London, England; Heliodore Fortier, president Montreal Woman's Club, Montreal, Canada; Sarah C. Thurston, president Woman's Club, Havana, Cuba; Mrs. H. W. Roulett, president American Woman's Club, Calgary, Canada. Honorary members: Countess Okuma, Tokyo, Japan (represented by Mrs. Reitaro Tchnoniya, New York); Mrs. Clark Murray (Margaret Polzen), founder of Children of the Empire.

During the afternoon there will be various tours of the art galleries at the Art Institute under the auspices of the art committee, alternating with recitals under the auspices of the music committee.

**THURSDAY EVENING, JUNE 11, 8 O'CLOCK.**

Reception at the Art Institute, given by the Federated Clubwomen of Illinois to the officers, delegates and visitors attending the twelfth biennial convention of the General Federation of Women's Clubs.

Music recitals, groups of plays, etc., will be given in Fullerton Hall, and there will be a classic pageant on the grand staircase and in Blackstone Hall.

**FRIDAY MORNING, JUNE 12, 9:30 O'CLOCK.**

One-half hour business session, Mrs. Percy V. Pennybacker presiding.

**CIVIL SERVICE REFORM: REPORTS.**

Address, "The Domestic Side of Civil Service Reform," Imogen B. Oakley, chairman.

**EDUCATION: REPORT.**

Mrs. O. Shepard Barnum, chairman.

Address, "Education in a Democracy," Ella Flagg Young, superintendent public schools, Chicago.

**LEGISLATION: REPORT.**

Mrs. Horace Mann Towner, chairman.

Address, "How Women Can Best Influence Legislation."

Adjournment, 12:15.

**FRIDAY AFTERNOON, JUNE 12, 2:30 O'CLOCK.**

Auditorium Theatre, Mrs. Percy V. Pennybacker presiding.

Education conference, Mrs. O. Shepard Barnum, chairman.

"Peace," Mrs. Josiah Evans Cowles, chairman. Informal discussion by Mrs. Philip N. Moore and Mrs. William P. Harper and members of the peace committee, Mrs. Josiah Evans Cowles, Mrs. W. D. Atkinson, Mrs. J. E. Church, Mrs. Stanley Plummer; Susan J. Olmstead, assistant to the president of Constantinople College; Anna Sturges Duryea, department of women's organizations, World's Peace Foundation.

"Political Science," Helen Varick Boswell, chairman.

**TOPICS:**

"Agricultural Audits."

"State Penal and Charitable Institutions."

"Naturalization."

"Short Ballot."

"Unemployment from a National Standpoint."

"Social Legislation."

Discussion led by Mrs. Gardner Raymond, New York; Mary Garrett Hay, New York; Mrs. Roy Emery Fletcher, New York; Dr. Lillian W. Johnson, Tennessee.

Followed by members of the committee; Desha Breckenridge, Kentucky; Mrs. J. M. McCormick, Tennessee; Minnie Jean Neilson, North Dakota; Mrs. John L. Ruhl, West Virginia.

"Social Hygiene in Normal Schools," Mrs. M. W. Barry, chairman. Discussion by William Bishop Owen, secretary National Council of Education of the N. E. A.

"The Work for Social Hygiene Instruction in the Chicago Schools," Jane Addams, Chicago.

"Vocational Training," Mrs. C. P. Barnes, chairman. Discussion led by Professor Frank M. Leavitt, University of Chicago, president of the National Organization on Vocational Training and Guidance, assisted by William M. Roberts, superintendent of continuation and

evening schools, Chicago, and Anne Davis, vocational counselor and guide, Chicago.

Legislative conference, Mrs. Horace Mann Towner, chairman.

**THEME:**

"The Cooperative Legislative Work in State and Nation."

(a) "The Choice of Measures to Be Indorsed." Discussion led by Josephine Shain, Minnesota.

(b) "The Relation of the State Legislative Committee to the Legislative Department of the G. F. W. C." Discussion led by Mary Wood, New York.

(c) "The Relation of the Local Club to the State Legislative Committee," Mrs. Frank Jennings, Florida.

(d) "Effective Indorsement vs. Uninformed Enthusiasm," Mrs. James R. Hopley, Ohio.

(e) "Wasted Effort," Mrs. Earl, Indiana.

Civil Service Conference, Imogen B. Oakley, chairman; Florentine Room, Congress Hotel.

**SUBJECT FOR DISCUSSION:**

"How Can Women Promote the Efficiency of Their Local Government?" Led by members of civil service reform committee.

"The Value of the Marriage Certificate," Dean Walter T. Sumner, Chicago.

"Social Purity Teaching in High Schools," Ella Flagg Young, superintendent public schools, Chicago.

**FRIDAY EVENING, JUNE 12, 8 O'CLOCK.**

Mrs. L. L. Blankenburg presiding.

Organ Voluntary ..... Selection  
Allen W. Bogen.

Music: The Chicago Madrigal Club, D. A. Clippinger, musical director; Allen W. Bogen, accompanist—

Wearly Wind of the West ..... Elgar

New Year's Eve (Old Welsh) ..... Protheroe

Would God I Were the Tender Apple Blossom (old Irish air) ..... R. Cole  
(Arranged for the club by W. C. MacFarlane.)

The Pride of May ..... W. C. MacFarlane  
(This composition won the W. W. Kimball Company prize offered by the Chicago Madrigal Club in 1911.)

Peace: Introductory remarks by Mrs. Josiah Evans Cowles, chairman. Address: "Woman's Supreme Task, the Bringing in of Peace," Jenkin Lloyd Jones, LL. D., head resident of Abraham Lincoln Center.

Political Science: Introductory remarks by Helen Varick Boswell, chairman. Address: "The World Progress of Women," Carrie Chapman Catt.

Music: "America the Beautiful." Words by Katherine Lee Bates, music by W. C. MacFarlane.

**SATURDAY MORNING, JUNE 13, 9:30 O'CLOCK.**

Reports, addresses and conferences on Art, Music and Literature, Mrs. Percy V. Pennybacker presiding.

Art: Report by Mrs. Melville F. Johnson, chairman.

Address: "Sculpture of America," by Lorado Taft, Chicago.

Address: "Panama-Pacific Art Exhibit," by J. E. D. Trask, chief of the art department of exposition.

Music: Report by Mrs. Lawrence Maxwell, chairman.

Literature and Library Extension. Josephine V. Brower vice-president.

Report: Mary Gray Peck, chairman of drama.

Address: "The Woman on the Farm," Miss L. E. Stearns, chairman of library extension.

Adjournment, 12:15.

Press luncheon, 12:30, Tudor Room, Mandel Bros., under the direction of Grace Julian Clarke, chairman of Press G. F. W. C. Short talks by prominent newspaper women.

Art luncheon, 12:30, Blackstone Hall, Art Institute, under the direction of Mrs. Melville F. Johnston, chairman, assisted by Mrs. Howard S. Wilson, vice-chairman. Short talks by prominent artists.

**SATURDAY AFTERNOON, JUNE 13, 2:30 O'CLOCK.**

Literary and library extension conference, Josephine V. Brower, vice-chairman.

**LITERATURE: TOPICS FOR DISCUSSION.**

"Revival of Interest in the Bible as Literature, a National Movement," Martha Foote Crow, New York.

"Folk Lore," Josephine V. Brower.

**ANTONIA SAWYER**  
HAS THE HONOR TO PRESENT THE VIOLINIST

**MR. ALBERT SPALDING**

ASSISTED BY  
**MR. ANDRÉ BENOIST, Accompanist**  
STEINWAY PIANO

"The National Expression of American Life in Our Drama," Mary Gray Peck, chairman drama.

"The Public and the Play," Mrs. A. Starr Best, Chicago.

"Industrialism in Literature," Edna Blair, Michigan.

Among the speakers in the conference will be: Mrs. A. E. Sheldon, Nebraska; Sarah W. George, Michigan; Mrs. L. R. McKinney, Arkansas; Mrs. A. Hardy, South Dakota; Mrs. W. F. McKnight, Michigan; Mrs. George T. Palmer, Illinois.

Library extension, Lottie E. Stearns, chairman.

#### TOPICS FOR DISCUSSION.

How to secure a state library commission.

More liberal library legislation.

The extension of available library resources to the isolated and less favored districts.

The kind of literature to be furnished.

The general relation of libraries to clubs.

The above topics will be discussed by some of the leading librarians and club women of the country. Owing to the interdependence of clubs and libraries, it is hoped to make this conference of real help to inquiring club women.

#### MONDAY MORNING, JUNE 15, 8 O'CLOCK.

Meeting of nominating committee, parlor Chicago Woman's Club, 9:30 O'CLOCK.

Auditorium Theatre, Mrs. Percy V. Pennybacker presiding; one-half hour business session.

Home Economics: Report by Helen Louise Johnson, chairman.

Address: "The Education and Cultural Value of Home Economics," by Philander F. Claxton, A. M., U. S. Commissioner of Education.

Address: "The Need of Uniformity in Food Laws," explained by Dr. Carl L. Alsberg, chief division of chemistry, Department of Agriculture.

Public Health: Report by Mrs. S. S. Crockett, chairman.

Address: "The New Public Health," by Dr. Charles P. Emerson, dean of medical department, University of Indiana.

Report of nominating committee.

Adjournment, 12:15.

#### MONDAY AFTERNOON, JUNE 15, 2:30 O'CLOCK.

Public health conference: Mrs. S. S. Crockett, chairman; Mrs. O. G. Ellis, vice-chairman; Dr. Rachel S. Yarros, Social Hygiene; Mrs. E. P. Quinn, Tuberculosis; Mrs. Lafon Riker, Child Hygiene. Department Greetings, Mrs. Francis D. Everett, board member, Public Health Department.

"The Value of the Visiting Nurse," Mrs. Philip N. Moore, past president General Federation of Women's Clubs.

"The Fundamental Right of Childhood," Julia C. Lathrop, chief of Federal Children's Bureau.

"Children's Conference," Dr. Frances Sage Bradley, Atlanta.

"Opportunity of Women's Clubs in Prevention of Tuberculosis," Dr. Charles S. Rockhill, Cincinnati.

"A Tuberculosis Survey," Dr. Mary G. McEwen, member advisory board, Public Health Department.

"Woman's Part in Public Health Work as Demonstrated in New York State," Mrs. Elmer Blair, member public health council, New York State.

Discussion: "What Have We Done with the San Francisco Resolutions?"

The Auditorium grand opera chorus room will be health department headquarters. Informal conferences on public health subjects presided over by experts will be held in the adjoining room (Room 142 of the Auditorium Hotel), on June 12, 13, 16 and 17. The bulletin boards will carry important health department announcements.

#### MONDAY EVENING, JUNE 15, 8 O'CLOCK.

Representations of States, State presidents, Mrs. Percy V. Pennybacker presiding.

#### TOPICS:

"What Is Your State's Greatest Need?"

"How Can the General Federation Help to Supply This Need?"

Résumé of the organization, growth and progress of the State and general federation, by Ellen M. Heurton, honorary president General Federation of Women's Clubs.

#### TUESDAY MORNING, JUNE 16.

Election—Polls open from 8 A. M. to 4 P. M., Florentine Room, Congress Hotel.

9:30 O'CLOCK.

Auditorium Theatre, Mrs. Percy V. Pennybacker presiding. One half hour business session.

Reports, addresses and conferences on departments of industrial and social conditions, civics and conservation.

Industrial and social conditions report, Mrs. James P. Remick, chairman.

Address: "The Immigrant Woman as She Arrives," Miss Grace Abbott, superintendent of the Immigrants' Protective League, Hull House, Chicago.

"The Immigrant Woman as She Adjusts Herself to American Life," Jane Addams, Hull House, Chicago.

Civics, Report, Zona Gale, chairman.

Address: "Perilous Philanthropy," Dr. E. A. Ross, sociology department, University of Wisconsin.

Conservation, report and address, Mrs. Emmons Crocker, chairman.

#### TUESDAY AFTERNOON, JUNE 16, 2:30 O'CLOCK.

Civic conference, Mrs. Percy V. Pennybacker presiding.

Preface, Jenkin Lloyd Jones.

"What Seven Million Women Expect of One Million Women," Agnes Nestor, president Chicago Women's Trade Union League.

"Civic and Moral Training in the Public Schools," Dr. F. C. Sharp, department of Philosophy, University of Wisconsin.

"Going to School to One Another," Edward J. Ward, department of civic and social development, University of Wisconsin.

"The Logic of Civics," Professor Charles Zueblin.

"The New Art of City Making," Charlotte P. Gilman.

"Garbage Disposal in Cities," Mary MacDowell, University of Chicago Settlement.

Song, Edward Markham's "Brotherhood."

Civic exhibit throughout the week, mezzanine floor of Congress Hotel.

#### EXHIBITS:

(1) Chicago Women's City Club's welfare exhibit, including social centers, garbage collection, all manner of general civic work, in charge of members of women's clubs.

(2) Plans and models of public buildings, especially school buildings, Dwight Perkins, Chicago architect.

(3) Adjoining room: Garbage exhibit, with special reference to small towns. Arranged by Samuel Greeley of the Sanitary District of Chicago.

(4) City planning exhibit of home and foreign cities from the men's city clubs of Chicago.

(5) The entire exhibit of the Massachusetts anti-alcohol poster campaign, including a collection of German prints.

Elizabeth Tilton, Cambridge, Mass., and Jenkin Lloyd Jones will speak in the exhibit rooms at hours to be announced in the Bulletin on the scientific anti-alcohol movement and how to aid it.

#### TUESDAY EVENING, JUNE 16, 8 O'CLOCK.

Mrs. Percy V. Pennybacker presiding.

Music: Leon Sametini, violinist.

Introductory address, Mrs. Emmons Crocker, chairman.

Address on "Conservation" (see daily bulletin).

An unpublished Friendship Village story, Zona Gale; Rudolph Reuter, pianist.

#### WEDNESDAY MORNING, JUNE 17, 9:30 O'CLOCK.

Mrs. Percy V. Pennybacker presiding.

Final report of the endowment fund of the General Federation of Women's Clubs, Mrs. W. K. James, chairman.

Discussion of report, led by Mary G. Hay, of New York.

Report of resolutions committee, Mrs. E. G. Deniston, California, chairman.

Announcement of elections.

Adjournment 12:30 o'clock.

Civic luncheon, 12:30 o'clock.

2:30 O'CLOCK.

Auditorium Theatre Civic Conference.

#### CIVIC CONFERENCE.

General subject, "Going to School to One Another."

Social Centers, led by Professor E. J. Ward, Wisconsin University; Mrs. M. L. Purvin, of I. F. W. C., civic chairman; Judge Hugo Pam, Chicago.

Work with Little Citizens, Junior Leagues, Mrs. George Zimmerman.

Citizenship and the Public Schools, Civic and Moral Training in the Schools, Dr. F. C. Sharp, of Wisconsin University.

The Importance of Programs, Civic Forums for the Discussion of Our Common Good, Mrs. William B. Williams.

(a) A Model Organization for State Civic Work, Mrs. Edward W. Biddle, Carlisle, Pa.

(b) The Vital Need of State Civic Work, a Paid Civic Organizer, Mrs. Bradford Woolbridge, civics chairman of California Federation of Women's Clubs.

(c) The Logical End of Volunteer Civic Work, the Municipal Civic Secretary, Graham Taylor.

(d) A Logical Duty of the Municipal Secretary to Direct Public Recreation, John Richards, director of playgrounds, South Park System.

#### WEDNESDAY EVENING, JUNE 17, 8 O'CLOCK.

Auditorium Theatre, President's Evening, Mrs. Percy V. Pennybacker presiding.

Music arranged by chairman of music committee.

What Youth Can Bring to the Federation, Mrs. Philip Carpenter and Bertha Kunz Baker.

The Greatest Service the General Federation Can Render the Young Women of America, Laura Ridley, North Carolina; Dorothy Loyhed, Minnesota; Jessica Briggs, California; Ruth Bush, La.

"Blest Be the Tie That Binds."

ADJOURNMENT UNTIL 1916.

(Continued on page 38.)

### Martha S. Steele Sings at Lima, Ohio.

Martha S. Steele sang at Memorial Hall, Lima, Ohio, Wednesday evening, June 3. In booking dates for the next season on a recent tour, Mrs. Steele went into Lima a total



MARTHA S. STEELE

stranger, but after calling upon several members of committees and being heard, although the committee had written to Cincinnati for a soprano, having had a contract for its two previous concerts, the members immediately engaged her for the June concert.

Wherever Mrs. Steele has had the opportunity of being heard she has booked engagements for next season.

The following program will be given by her in Lima:

Lungi dal Caro Bene.....Secchi  
Verborghheit.....Hugo Wolf

Widmung.....Schumann  
Frühlingsnacht.....Schumann  
Der Schmied.....Brahms  
Recitative and aria, from Nadeschda, Ah! My Heart Is Weary.....Goring Thomas  
The Nightingale Song.....Nevin  
The Eagle.....Grant-Schaefer  
At Dawning.....Cadman  
Love Is the Wind.....MacFadyen

### Harrison-Irvine Recital.

A piano recital was given by the Arlington, N. J., pupils of Jessamine Harrison-Irvine, the well known New York pianist and teacher, at Arlington, N. J., June 4. In addition to the pupils of Mme. Harrison-Irvine, Anna Grater-Fowler, soprano, was heard. The following was the program:

Solfeggietto.....P. E. Bach  
Two Preludes.....Chopin  
Ingaborg Goordman.

Romanze.....Schumann  
Valse, C sharp minor.....Chopin  
Miriam Cassidy.

Melodie.....Schutt  
Frühlingsstimmen.....Kullak  
Elva Huguenot.

Arias—  
Vissi d'Arte (Tosca).....Puccini  
Un bel di Vedremo (Butterfly).....Puccini  
Anna Grater-Fowler.

At the piano—Mrs. J. Harrison-Irvine.

Preludio Fuga XXI.....J. S. Bach  
Etudes, op. 10, No. 12; op. 10, No. 9.....Chopin  
Louise Gugelmann.

Valse Triste.....Sibelius  
Venitienne.....Godard  
Carl Danielson.

La Colomba.....K. Schindler  
Lethe.....C. Palmer  
Spring Fantasy.....Marion Bauer

Dear, When I Gaze.....J. Rogers  
My Star.....J. Rogers  
Mme. Grater-Fowler.

Französisch.....Leopold Godowsky  
Karneval.....Leopold Godowsky  
Tarantelle.....Karganoff  
Louise Gugelmann.

Mme. Harrison-Irvine will be at her Carnegie Hall studio this summer, teaching, accompanying and coaching well known artists. On June 10, Mme. Harrison-Irvine will appear in recital with Charlotte Lund at the Academy of Music in Brooklyn.

### Indianapolis Conservatory Pupils' Success.

Alfred Troemel, violinist, artist-pupil of Gaylord Yost, of the Indianapolis Conservatory of Music, won a distinct success when he played with the Indianapolis Orchestra at Lafayette, Ind., at the annual May festival. Mr. Troemel was soloist with the orchestra on the afternoon of May 20. His number was the first movement of the Tchaikowsky concerto. The Lafayette Journal of May 21 has the following to say regarding the young artist's playing:

The fourth number was presented by Alfred Troemel, a quiet, unpretentious young man who plays the violin in a masterly style. His number was a generous one for it was the long allegro moderato movement of the Tchaikowsky concerto—a superb work, as beautiful as it is intricate. The most unusual intervals were played with expert regard for intonation and tone. The audience demanded two encores and even then seemed scarcely content.

Mr. Troemel will receive his artist diploma this June. He will play the following graduating program:

Sonata, E major.....Handel  
Concerto, D major.....Beethoven  
Humoresque.....Gaylord Yost  
Gavotte.....Mozart-Auer  
Andantino.....Martini-Kreialer  
Zapateado.....Sarasate  
Introduction and Rondo Capriccioso.....Saint-Saëns

### Pietro A. Yon to Summer Abroad.

Pietro A. Yon, concert organist and composer, intends spending his vacation in Europe, and will sail on the steamship Rochambeau, June 20. He will be accompanied by several pupils, who wish to profit by continued study with him during the summer. Mr. Yon will go direct to Rome, before the Academy of St. Cecilia closes for the season, in order to make arrangement for procuring special ancient organ music which is in the possession of the St. Cecilia Academy, and which was never performed in the United States. Mr. Yon purposes bringing out these works next season.

Mr. Yon, who is organist of St. Francis Xavier Church, New York, is one of the strictest observers of the "Motu Proprio." He expects to have an audience with his holiness, Pope Pius X.

### Mme. Garrigue will Rest in Europe.

Esperanza Garrigue, the celebrated singing teacher, sailed for Europe last Friday, June 5, on the steamship St. Louis, a complete rest being her object. Mme. Garrigue has had a most strenuous season. She will return to New York September 21, to reopen her studio.



**American Institute Recital.**

At its recital, given Monday evening, June 1, in chamber music hall, Carnegie Hall, New York, the American Institute of Applied Music presented an unusual number of talented pupils. Watson H. Giddings played the Rachmaninoff prelude in G minor and the Bach-Saint-Saëns gavotte with understanding and brilliant technic. Cornelius Estill gave the Schumann tarantelle, disclosing an unusually musical touch. The Weber-Liszt "Polonaise Brillante," with orchestral accompaniment played on the second piano by Mr. Hodgson, was Rose I. Hartley's contribution to the program. Her delivery was accompanied with dash and spirit. Rose Karasek played the Chopin etude, op. 25, No. 11, with delicate, musical conception and exceptional touch. Mabel Besthoff had to return twice to bow her acknowledgments to the applause received after the reading of the Chopin bolero, op. 19, a well merited tribute to her excellent playing. "Waldestrauchen," by Liszt, and the nocturne, C minor, Chopin, were played with delicate feeling and adequate technic by Adele Petit. Liszt's "Hungarian Fantasie," with orchestral accompaniment on the second piano by Mrs. Estill, was given by Elsie Lambe with the crisp technic, spirited temperament and brilliancy of rendition which have caused her work to be praised in previous reviews of these concerts.

Two songs without words, Mendelssohn-Hornberger, were given by the cellists, G. O. Hornberger, Frank Thornton, Charles Gabriel, Arnold Koch and James A. Meissner. Evelyn Jenks' agreeable voice and pleasant delivery showed to good advantage in the following numbers: "Eve, and a Glowing West," Draper; "The Nightingale Has a Lyre of Gold," Whelpley, and "The Way of June," Willeby. Rosa Fabian, violinist, gave the Bruch concerto in G minor, and the prolonged and enthusiastic applause left no doubt as to the audience's appreciation of her ambitious attempt. Florence Fleming proved herself a delightful cellist in the concerto, No. 4, Goltermann. Mrs. R. E. Powers' lovely soprano voice was heard in Weckerlin's "Counsel of Nina," Beach's "Ah, Love but a Day," and Woodman's "The Birthday."

In the excellent finish and individuality of each participant, the thorough and wise guidance of the faculty members of the school was readily discerned.

**Montreal Popular Concerts.**

Arthur Plamondon, the well known vocal teacher and choral conductor, of Montreal, Canada, has been unusually busy this year. In addition to the regular work of the Choral Society, of which Mr. Plamondon has charge, this organization will give two popular concerts, at which 550 seats at each performance will be sold at 10 cents each, while the remainder of the hall, about 1,100 seats, will be reserved at 15 to 30 cents, boxes selling at 50 to 75 cents a seat. The programs of these concerts will be made up of numbers with which the Choral Society has won success heretofore. The chief men of the city are becoming interested in this educational work, which is probably the most serious attempt ever made in Montreal toward the creation of popular concerts.

On June 23, Mr. Plamondon, who has a tenor voice of

excellent quality, will sing at Springfield, Mass., the occasion being the fiftieth anniversary of the principal societies composed of Canadians of French descent.

Mr. Plamondon is established in his new rooms at 628 St. Catharine street, West, Montreal, where he is very busy indeed.

**Successful Appearance for De Rigaud Pupil.**

Medora Lauretta Duval, dramatic soprano, gave a recital May 14, at Willimantic, Conn., assisted by Mary Rose Blanchette, violinist; John T. Collins, tenor; Eugene Dion, baritone, and the Misses Risedorf and Blanchette, pianists. Miss Duval, who is an artist pupil of Clara de Rigaud,



MEDORA LAURETTA DUVAL,  
Pupil of C. de Rigaud.

the eminent vocal instructor of New York, was heard in the following numbers:

Mon Desir .....	Nevin
Little Gray Dove .....	Saar
Aria, Connait-tu le Pays (Mignon) .....	Thomas
Angelus, violin obligato .....	Chaminade
Aria, Ballade et Air des Bijou (Faust) .....	Gounod
Spirit Flower .....	Campbell
May Morning .....	Manney
The Spring .....	E. Hildach

Miss Duval was most enthusiastically received and was forced to give a number of encores before her hearers were satisfied. Under the caption "Fine Concert Given by

Miss Duval" the Willimantic Daily Chronicle speaks of her singing as follows:

"The applause indicated that the people enjoyed the music provided. . . . She sang several songs and was well received each time. She has a very pleasing voice."

The Norwich, Conn., Bulletin speaks of the concert as a "most successful affair," providing a program which "proved highly pleasing to the large audience present."

Miss Duval recently sang in Providence, R. I., and in Philadelphia, where she met with such success that she has been engaged for two more concerts. She will also sing in Hartford and Washington.

On July 15, Miss Duval will leave for Paris, where she will spend the summer.

**"Sacramento Appreciates Genuine Merit."**

Sacramento, Cal., May 4, 1914.

David Bispham has often been heard in this city at the concerts of the Saturday Club, and in the same theatre, where yesterday he opened one of those vaudeville engagements, which are making his name known to every man, woman and child the country over. Never in his whole career it seems, has he sung better than now and never has his work been more heartily endorsed by all classes of music lovers.

Sacramento press comments follow:

The Bee of May 4, says:

The same David Bispham who has charmed in operatic roles and enchanted in concert recitals, one of the best known baritone singers of the day, poured forth his magnificent voice to the delight of the Clunie-Orpheum audiences yesterday.

It is a wonderful voice—full of the rich volume that arouses the martial spirit and brings vision of heroic deed, swelling the heart with the quickened blood pulse, thrilling the being with the hint of romance, lilting languorously in sentimental refrain and softening to the throb of love's mellow note.

And Bispham artistically arranges his selections so each quality of his voice is enjoyed. He is an actor as well as a singer possessed of an exquisite voice. The expression of the vocal note is enhanced by facial interpretation and physical depiction. He gives to each song the atmospheric environment required for dramatic and realistic demonstration. And he prefaces the numbers by explanatory remarks which brings him in sympathy with the audience and gives the latter a thorough understanding of his efforts.

And the Union, in its popular style is no less sincere in its praise:

David Bispham . . . can come to Sacramento any time he likes, stay as long as he likes, sing as often as he likes and everybody will like him. Just to show Mr. Bispham that Sacramento appreciates genuine merit such as his we'll place an epitaph like this in our Orpheum memories about him, when his engagement closes: "Gone, but not forgotten. Here's hopin' you come back soon, Mr. Bispham." (Advertisement.)

**Cottlow in Demand.**

Augusta Cottlow did not, as erroneously stated, play a MacDowell sonata recently in Warsaw; her number was that composer's second concerto, performed by her with orchestra. The artist scored a really sensational success, as the notices in the Warsaw papers prove. Miss Cottlow has been engaged to do the same work at Bad Nauheim on July 2, with the Winderstein Orchestra, and in Munich, December 9, under Prill.

# The Violinistic Event of the Coming Season

WILL BE THE VISIT OF

## WILLY BURMESTER

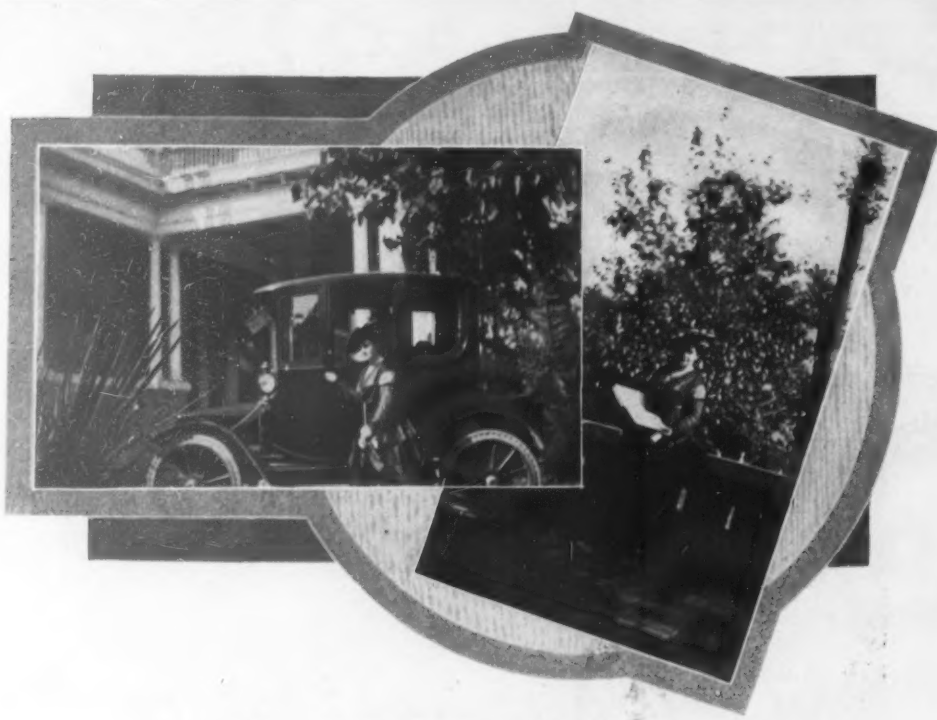
Mr. Burmester is neither a King or Emperor or a God of the Violin, but simply

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VIOLINISTS

¶ Mr. Burmester will give his first recital at New York Aeolian Hall, November 21st, 1914. ¶ Mr. Burmester will make his first appearance as Soloist with orchestra, with the Philadelphia Symphony Orchestra at Philadelphia on January 2, 1915. ¶ The Steinway Piano will be used.

For dates and terms apply to CONCERT DIRECTION M. H. HANSON, 437 Fifth Ave., New York





Yvonne de Treville Fond of Outdoor Life.

Yvonne de Treville thoroughly believes in outdoor life and outdoor study. In one of the accompanying photographs the coloratura soprano is pictured at her Jersey summer home where she prepares her programs in her garden. In the other picture the noted singer was photographed as she was about to enter her electric machine; Mlle. de Treville finds her automobile very convenient for campaigning trips," as she calls her booking tours.

### Rudolph Ganz Tributes.

Rudolph Ganz, the Swiss pianist, is the recipient of the following self explanatory eulogies:

Our gifted countryman, Rudolph Ganz, made his debut in Paris last week and, as might have been expected, took both the press and the musical world by storm. Although Ganz, in his extensive concert tours through Europe and America, had hitherto left Paris out of his itinerary, local concert goers have not cherished any hard feeling against him, but from the very first moment of his appearance on the stage he was greeted and feted as one of the greatest masters in the ranks of present day pianists.

Ganz made his first appearance as soloist at one of the Colonne concerts, playing the A flat concerto of Liszt—a performance so vividly remembered in Zürich, where Ganz played it recently, as to need no further comment here. The interpretation was ideally perfect and it is small wonder that Ganz received frantic applause, which set in spontaneously before he could strike the closing chords.

Having introduced himself in this brilliant manner, a piano recital in the Salle Erard followed. It would be difficult to say to which number of the richly varied and select program the pronounced personality of the artist came to the fullest expression. Was it in the Liszt variations or the Bach theme, "Weinen-Klagen," which was built up with monumental breadth; was it in the Haydn sonata, played with prickling grace and irresistible elate; . . . was it in the Chopin herceuse, with the indescribably tender memories, or the C minor nocturne, worked up to a climax, that seemed to embrace the tragedy of a whole world?

Ganz also played two of his own compositions—a fragrant, sunny "Mailed" and a highly original, strongly pointed "Bauerntanz," and closed with the "Rakoczy March" by Liszt, which was interpreted with glowing temperament, and evoked a genuine storm of applause. —Neue Zürcher Zeitung (Paris correspondent), January 24, 1914.

Ganz now masters the technical side with infinitely greater ease, and knows how to build up the musical architecture of a work more impressively, more compellingly than before. Truly impressive also is his quiet ease of superiority; no difficulty dismays him. The conspicuous success of the evening was well deserved and perfectly natural. —Neue Preussische Zeitung, February 4, 1914.

It was a pleasure to hear in the course of the program a sonata by Haydn, which the artist knew how to render with subtle technic

and delicate instinct for style. Spirited applause rewarded him. —Der Tag, January 31, 1914.

To hear Rudolph Ganz and Moritz Rosenthal on two successive evenings—that is certainly enjoying the climax of pianistic art. Two artists, both of the foremost rank, and yet in style and method utterly different. Yet each is an extraordinary technician, an eminent



RUDOLPH GANZ.

musician. Rudolph Ganz began and ended his recital—which most happily avoided the well worn paths of mediocrity—in the spirit of Franz Liszt. His irreproachable technic, his illumination—pedagogic in the best sense of the word—of the motive texture of the different works, his unflinching feeling for style, his brilliant handling of virtuosic problems, is all the more inspiring in its effect upon the listener, inasmuch as this splendid artist offers all without preten-

sions of any kind, as a simple matter of course. The grand swing of the Liszt works and of Chopin's B minor sonata, the decorative rococo of Haydn's D major sonata—all was equally effective, equally convincing in the hands of this artist, whose joy in his virtuosity even led him, at times, a little too far in experimenting with tempi. Three piano pieces of Ganz's own composition were of conspicuous charm—"In May," "Serenade" and "Peasants' Dance." Certain color tones are, it is true, taken from Debussy's palette, but apart from this the compositions are of such fresh individuality that the storm of applause which they called forth from the audience was only too intelligible. —Tagliche Rundschau, January 31, 1914.

A piano recital by Rudolph Ganz, in the Beethoven Saal, on Tuesday proved that this excellent pianist has at his command a large and enthusiastic following. His highly developed pianistic art again won for him unreserved admiration. Chopin's B minor sonata was rendered with thrilling depth of fervor, with facile fluency and rare richness of modulation, a series of small tone poems—some of them new—were also given a hearing.

A tender, dreamy, tone picture, "Au jardin," and a decorative, capricious serenade by E. R. Blanchet, each created a wonderful atmosphere in its individual way. The pianist likewise appeared upon the program as composer. He certainly knows how to captivate the attention in this capacity also. "In May," a radiant tonal painting, fragrant of spring, possessed the touching charm of simplicity. The serenade which followed pleased also, but did not attain to the level of the rhythmical, characteristic "Peasants' Dance," which was the final "novelty" offered. In the concluding number, Liszt's "Rakoczy March," Ganz gave full rein to his brilliant technic. —Der Reichsanzeiger, January 30, 1914.

One occasionally hears it said of this or that pianist: he plays like a good musician—this as an excuse for deficient technic. As if the mere finger pianist nowadays has any excuse whatever for existing! Ganz at any rate plays like a good musician who is also capable of everything which can be required of an artist pianistically. —Die Signale, February 4, 1914.

Between Blanchet and Debussy was inserted the composer Ganz, who confirmed his ability, especially with a charming, grotesque, peasant dance. An encore was unavoidable. —Berliner Tageblatt, January 31, 1914. (Advertisement.)

### Tina Lerner to Return in the Fall.

Diminutive in stature, but with fingers that produce from the piano big, round tones, which sound like falling drops of water on a silver bell, is the way an admirer of Tina Lerner recently described the playing of the young Russian pianist, who returns to America next season. Miss Lerner has had a busy time of it since her third visit to this country two years ago. She has played from one end of Europe to the other, and has appeared with more leading orchestras in twenty months than many pianists do in a lifetime. There is hardly a conductor of note under whose baton Miss Lerner has not appeared.

A friend of Loudon Charlton, under whose managerial direction the pianist will again play in America, declares in a personal letter that Miss Lerner's art has won her recognition of a character which few women pianists enjoy.

Miss Lerner plans to arrive in America early in November and will remain for the entire season, her tour extending to the Pacific Coast and south as far as Texas.

### Nelle Bryant's Season.

Nelle Bryant, the dramatic soprano, has had a very good introductory season in the metropolis. She is originally from Kentucky, and has appeared in many concerts in the South. She has also studied in Germany for grand opera and has sung successfully a dozen important roles. This season she sang in Carnegie Hall, New York, a number of times with orchestra, and at many social functions.

The Jacksonville Times-Union has this to say:

Nelle Bryant, soprano, has a voice of exceptional range which gives every evidence of careful cultivation. Repeated encores attest her unflinching ability to please the most fastidious lovers of music.

St. Augustine News speaks highly of Miss Bryant in church. "The congregation of Memorial Church considered themselves fortunate in securing as soloist for their Easter services Nelle Bryant, of New York, who has been spending part of the winter in the South. She sang the well known Easter song, 'Hosanna,' with great power and effectiveness. St. Augustine people will always welcome this charming young singer, who has won the hearts of many by her sweet naturalness and glorious voice." (Advertisement.)

### Temperamental Peevishness.

Caroline Hudson-Alexander holds decided views on artistic temperament—views which probably account in a large measure for the fact that few singers are more greatly admired personally as well as artistically. A sunny disposition has much to do with the soprano's widespread popularity.

"Do you know," said Mme. Hudson-Alexander, in a recent interview, "I believe that most people confound temperament with pure peevishness. I studied in England under Paul Henschel, the greatest living choral leader and teacher, and one day a noted singer who called at his office about an engagement had a 'temperamental fit' which disgusted every one present.

"Mr. Henschel turned to me after she left and said, 'Remember, my girl, that greatness consists in the greatest simplicity.' And that is the distinction between the great and the near-great in music as in other walks of life."

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## DENVER PLANNING FOR SUMMER MUSICAL SEASON

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Pupils' Recitals.

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Denver, Col., May 27, 1914.

With a concert by the Cavallo Symphony Orchestra and Marie Rappold, soloist, the summer musical season will open at Lakeside on the evening of June 12. This orchestra will give a series of Friday afternoon concerts every week during the summer, and will present both foreign and local soloists. Mme. Rappold will sing also at the first afternoon concert, June 19, and later in the season Henri Scott, of the Chicago Opera Company, will appear.

The personnel of the orchestra will be much the same as last summer, with Cavallo as conductor.

The Denver Philharmonic Orchestra, Horace Tureman, conductor, will give a series of concerts at Elitch's Gardens during the summer on Friday afternoon of each week. Prominent local soloists will be heard.

### MUSIC AND ART SOCIETY.

The annual meeting of the American Music and Art Society was held on Monday evening, May 25, at which a new board of directors was chosen. The last monthly dinner and program of the society for the year will be given Thursday evening, May 28.

### PUPILS' RECITALS.

Many piano and vocal teachers are presenting their pupils in recital this month. Among the piano teachers are Vere Stiles Richards, of the Western Institute of Music, Dolce Grossmayer, Mrs. Smitsaert, Flora Taub and Jonathan King. The vocal teachers are Mrs. Jay A. Robinson, of the Wolcott School; Bessie DeDe Hughes, J. L. Janeski, and Hattie Louise Sims. **DOLORES REEDY MAXWELL.**

### Success of a Laura E. Morrill Pupil.

Clarence Cooper Bawden, a young American tenor, has been engaged as tenor soloist at the Washington Square M. E. Church, New York, where he has been singing this



CLARENCE COOPER BAWDEN.

past year. Mr. Bawden possesses an unusually pure tenor voice, peculiarly adapted to oratorio and concert work, where he undoubtedly will soon be heard.

It is remarked that, although Mr. Bawden has only just completed his third year of vocal training under Laura E. Morrill, the well known New York vocal teacher, he is so well endowed with musical temperament and ability, and his progress under Mrs. Morrill's capable direction has been so excellent, that he has been singing as tenor in a quartet two out of the three years of his study. Mr. Bawden is also an accomplished pianist.

### Erie Festival, June 11 and 12.

On the evening of June 11 and the afternoon and evening of June 12, Erie, Pa., will hold a music festival, the details of which will be announced later in these columns. Marie Kaiser, soprano; Virginia Henricks Carter, contralto; Dan Beddoe, tenor, and James McMahon, bass, comprise the quartet. There will also be a chorus numbering about 300 voices, which will be conducted by Morris Gabriel Williams, conductor of the Apollo Club of Erie.

On the evening of June 11, the first part of the program will consist of selections given by the different male choruses, including the German clubs and the Apollo Club. The second half of the program will be devoted to the "Stabat Mater." The Erie Symphony Orchestra, Franz Kohler, conductor, with Dan Beddoe, soloist, will furnish the afternoon program, June 12. "The Messiah" will be given in the evening of the same day.



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**Fiqué Musical Institute Pupils' Recital.**

A large and enthusiastic audience attended the 112th musicale given by the Fiqué Musical Institute, Brooklyn, N. Y., on Tuesday evening, June 2. Six piano and four vocal pupils participated.

It is rather unusual that, among so many students the same uniform and correct training is noticeable. The piano students are pupils of Carl Fiqué, while the vocal students are pupils of Katherine Noak-Fiqué. The following exacting program was rendered:

God Guard Thee.....Fiqué  
Paraphrase of the Farewell Song from Nessler's "Trumpeter of Säckingen."  
Callirhoe, Air de Ballet.....Chaminade  
Francis A. Teta.  
Midsummernight's Dream, fantasy.....Mendelssohn-Smith  
Lena Kirschenmann.  
Convien Partir, from Daughter of the Regiment.....Donizetti  
Mädchenlied.....Meyer-Helmund  
Joy of Spring.....Hawley  
Jane Taylor.  
Fra Diavolo, fantasy.....Außer-Smith  
Eva Olson.  
Nocturne, E flat.....Chopin  
Regata Veneziana.....Liszt  
Anna Sitterberg.  
Aria from Mignon.....Thomas  
Nur Wer die Sehnsucht Kennt.....Tschaiowsky  
Sunset.....Buck  
Edythe Norris.  
Bohemian Girl, fantasy.....Balfé-Dorn  
Henry Krieger.  
Frühlinglied.....Meyer-Helmund  
Schlummerlied.....Meyer-Helmund  
In a Little Dutch Garden.....Loomis  
Sunlight.....Ware  
Elizabeth Reid.  
Dich, Theure Halle! from Tannhäuser.....Wagner  
La Lettre d'Adieu.....Kriens  
Die Lotoshlume.....Schumann  
Spring Song.....Tosti  
Christine Müller.  
Concerto in A minor.....Grieg  
Katherine Maguire.  
Piano accompaniments: Katherine Noak-Fiqué.

Great credit is due Katherine Maguire, who was called upon at the last moment to fill the place of one of the pupils, whose illness prevented her playing. Miss Maguire played the A minor concerto by Grieg in such a manner as to bring forth much well deserved applause. Katherine Noak-Fiqué accompanied the vocal numbers, and Mr. Fiqué played the orchestral part of the Grieg concerto on a second piano.

**Notes from Stevenson's Pittsburgh Studio.**

William M. Stevenson, the well known vocal instructor and piano teacher of Pittsburgh, Pa., has been very busy this spring with his large class of pupils.

Donald Chalmers, bass, is at present in Brooklyn, filling an important church position. Mr. Chalmers was soloist with Mme. Schumann-Heink and Evan Williams at the Norfolk, Mass., festival last summer and was very successful. When sixteen years of age, Mr. Chalmers took up the study of voice with Mr. Stevenson and continued under his instruction for about seven years.

Another successful Stevenson pupil is Harry H. Barnhart, who is a well known New York teacher.

Howard R. Hoffmann, bass, has been very fortunate this season as one of the Redpath Lyceum artists, when his work took him into the West and South. He has refused an even better offer for next season in order to continue his studies with Mr. Stevenson this summer and next winter. Three prominent teachers of Chicago heard this young man (he is only nineteen years of age) sing, and each of them told him that they could put him in Grand Opera in two years.

Other pupils of Mr. Stevenson include: Harry Sakolsky, tenor of Pittsburgh; Myrtle Holmes Bushong, soprano of Pittsburgh; Gertrude Schuman Thomas, contralto, Pittsburgh; Edward L. Murphy, baritone, of Pittsfield, Mass.; S. Harry Yahres, tenor of Oakmont, Pa.; J. Lloyd Galbraith, bass, Canonsburg, Pa.; Ruth M. Anderson, contralto, Homestead, Pa.; Roberta Elliott, soprano, Crafton, Pa.; C. Clifford Biehl, tenor, Tarentum, Pa.; Jane Fairgrieve, soprano, Pittsburgh; Dr. Frank H. Wilson, bass, Tarentum, Pa.; Blanche Frasher, soprano, Wilkesburg, Pa.; William H. Buck, baritone, Pittsburgh; and Chester Kennedy MacKee, pianist, at present studying in Paris.

**Davenny Engagements.**

Mr. and Mrs. Hollis Edison Davenny, the well known baritone and soprano of Pittsburgh, Pa., have been busy of late, filling important engagements. The following are a few appearances made recently: In joint recital at Homestead, Pa.; Second Presbyterian Church, Pittsburgh; with Haydn Chorus, Pittsburgh, in the "Holy City," and at the East Liberty Y. M. C. A. of Pittsburgh. Mr. Davenny has also had engagements at Troy, Ohio; Indianapolis, Ind., and Notre Dame, Ind.

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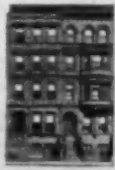
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## KANSAS CITY'S LOCAL GRAND OPERA SUCCESS.

A Week of Satisfactory Offerings—"Faust," "Cavalleria," "Pagliacci," "Carmen" and "Aida" Constitute the Bills—Pupils' Recitals.

Kansas City, Mo., May 24, 1914.

Kansas City has just heard a whole week of opera given by her own Grand Opera Society with a good measure of satisfaction. This closed the work of the fourth season of operatic endeavor by this society. The solo singers with few exceptions, and the chorus are all recruited from the voice department of the Kansas City Conservatory, which institution takes all the financial responsibility of the venture. This season's week of opera came near being a financial success, which is most encouraging to the faithful financial backers of the undertaking. Artistically the society grows steadily from year to year.

Ottley Cranston and his wife, Louise Collie-Cranston, who have had much operatic experience at home and abroad, are the inspiration and the authority of the society. Through their untiring efforts "Faust," "Cavalleria Rusticana," "Pagliacci," "Carmen," and "Aida" were given creditable representation, Mr. and Mrs. Cranston appearing in the leading roles.

### PUPILS' RECITALS.

Katherine Martin, pianist, pupil of Miss Lichtenwaller, gave her fourth public recital Wednesday, in Studio Building. Miss Martin gave a clean, intelligent and beautiful interpretation to each number of her difficult program.

Phebe Brooks presented her pupil, Theodore Mack, violinist, in recital, Friday evening, in Grand Avenue Temple. This young violinist certainly dashed off his program with an assurance and belief in himself that older students could well envy. Altogether it was a creditable performance and we expect to hear him again.

Mae Ellinger and Madeline Cullum, pupils of Jennie Schultz, assisted.

### LECTURE RECITAL ANNOUNCEMENT.

Sarah Ellen Barnes announces a series of seven informal lectures preceding each symphony concert next season. Miss Barnes has had much experience in presenting the analytical and salient features of the symphonies and should quickly fill the capacity of her hall.

GENEVE LICHTENWALTER.

### Zoe Fulton as Suzuki.

Zoe Fulton, contralto, of Pittsburgh, whose engagement to sing with the Aborn Opera Company during its recent appearances in Pittsburgh and Buffalo has been previously commented upon in these columns, has received the following press notices regarding her interpretation of the role of Suzuki in "Madame Butterfly":

Not a little credit for the success of the performance, too, falls to Zoe Fulton, whose rich contralto is displayed to advantage on several occasions in the role of Suzuki and particularly in the duet with Butterfly in the second act. Miss Fulton, too, is a capable actress who makes the faithful Japanese serving woman very real.—Milwaukee (Wis.) Daily News.

Zoe Fulton, who has the only other female role of importance besides that of Butterfly, sings with reed-like contralto and is especially pleasing in the duet with Butterfly, as the two lone women, the deserted wife and her servant, await the return of her husband.—Milwaukee Evening Wisconsin.

As Suzuki, Zoe Fulton has the only other feminine character of importance, and she sang it sweetly and sympathetically.—Milwaukee Free Press.

Zoe Fulton did full justice to the demands on her in the character of Suzuki.—Milwaukee Journal.

Zoe Fulton had her opportunity as Suzuki in the short solo at the opening of the second act, in which her rich alto voice showed to splendid advantage.—Toronto, Canada, Globe.

Zoe Fulton appeared as Suzuki, and gave a finished rendering of the part.—Toronto Mail and Empire.

Zoe Fulton was given a real opportunity in the part of Suzuki and made the most of it. Her rich contralto voice showed to great advantage and especially in the duet with Butterfly in the second act.—Pittsburgh, Pa., Dispatch.

Zoe Fulton sang the role of Suzuki. Her conception is quite different from Suzukis we have heard before. But it was a Suzuki that accorded well with a little and fragile, a very innocent and simple Butterfly. Miss Fulton's conception is that of a mothering servant of Butterfly, who feels where she does not understand. It is a musical thought raised to its highest power, together with the sense of beauty, the pathos, and the penetrating expression belonging to it.—Pittsburgh Spectator.

As Suzuki, the servant of Madame Butterfly, Zoe Fulton, the contralto, sang and acted with her usual charm.—Pittsburgh Chronicle-Telegraph. (Advertisement.)

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## LOS ANGELES ACTIVITIES.

### David Bispham's Reception—Talented Contralto to Study Abroad—Harmonia's Unique Pageant—Local Talent Present "Samson and Delilah."

1110 West Washington Street,  
Los Angeles, Cal., May 23, 1914.

Monday morning, between eleven and twelve o'clock, a reception was held for David Bispham in the piano rooms at Barker Bros. The musicians and music lovers of Los Angeles were invited to meet the great baritone and a large number took advantage of this opportunity.

Each of the visitors was given a souvenir photograph of Mr. Bispham. Although suffering with a severe cold and trying to save his voice for his public engagements, Mr. Bispham managed to give each one a kindly greeting in his usual genial and gracious manner. His engagement at the Orpheum has been marked by large houses, and his programs have been splendidly received, although he has sung as carefully selected numbers as he was accustomed to give on his concert programs. All of which goes to show that even the great public of amusement lovers will listen to and enjoy the really good things when presented with the clarity, feeling and understanding, such as Mr. Bispham always brings to his work. The educational value of putting before the general public the finished work of an artist like Bispham cannot be estimated.

During his stay here many people have had the pleasure of seeing and talking with Mr. Bispham and he could have been kept constantly busy with social appearances, but he has felt that he must save himself for the public and is as conscientious as ever in presenting only the best, and in the best possible manner.

#### A PROMISING FUTURE.

Thursday evening, May 21, a testimonial concert was given in honor of Mrs. Charles A. Bradley, who is leaving next week for Milan, Italy, to begin serious study for the operatic stage. Many people have been interested in this young woman because she not only has a phenomenal voice of great range and beauty, a pure, velvety contralto, but because those knowing her best feel that she also has the other essentials for a great artist, together with the sterling qualities of character that will both protect her and carry her far toward her desired goal. She seemingly has everything necessary for success. Her voice is one of the most remarkable instruments I have heard in many years, and capable of great things.

Although Mrs. Bradley is very young, she is the mother of two beautiful children; her husband is a successful business man who has the greatest faith and enthusiasm in her future career, and is devoting himself to that end.

Mrs. Bradley has been encouraged by many of the noted visiting artists who have heard her and she is certainly a credit to her teacher, Carl Bronson. So far he has been her only instructor and she has been with him a little less than two years. They have accomplished much in that time. We shall all look with great interest to see what time and study may do for this fine talent.

The program Thursday evening showed Mrs. Bradley's range and gifts to the best advantage and also proved how far her talent lies in the operatic field. The two arias sung were especially fitted to her style and temperament. Besides the training in Italy she plans to go to Paris for additional work. She will be accompanied by her little daughter, aged six and Mr. Bradley plans to follow her later and spend some time with her. Only the best wishes will follow the ambitious young woman.

Those assisting her in the testimonial concert were Clyde Collison, pianist, who played two groups charmingly; Lore Ludwick, a promising young tenor, also a pupil of Mr. Bronson, and the First Methodist Church double quartet and trio.

This was the program:

"Lift Thine Eyes," Mendelssohn. Mmes. Goodfellow and Patterson and Miss Campbell; "On the Shore," Neidlinger; "Lullabye," Vannah; "A Perfect Day," Bond; "In Memory Dear" (from manuscript), Colby, Mrs. Bradley; "Warum?", Schumann; "On Wings of Song," Mendelssohn, Mr. Collison; double quartet, "He Shall Give His Angels Charge Over Thee," Mendelssohn, Mmes. Patterson, Goodfellow, Slausenhaupt and Miss Campbell, Messrs. Ludwick, Parker, Patterson and Kroeck; "O Don Fatale," Verdi, Mrs. Bradley; "Caprice" (The Chase), Paganini-Liszt, waltz in A flat major Chopin Mr. Col-

lison; "If With All Your Hearts," Mendelssohn, Mr. Ludwick; "Stride La Vampa," Verdi, Mrs. Bradley.

#### HARMONIA CLUB PAGEANT.

One of the most unique and entertaining musical pageants seen in a long time was that given by the Harmonia Club members Thursday afternoon at the Friday Morning Club House. It covered the entire history of American music from the earliest to the present day. Each section was presented in costume and the whole strung together and made consistent by the clever story in verse by Mrs. Colburn, one of the members, who arranged and wrote the lines. She also was the reader on this occasion.

The evolution of music in America was presented in the following periods: Indian Songs, Psalmody, Patriotic, Negro Melodies, Early Opera, Oratorio, War Song, Singing School, Folksongs, Popular Songs, Comic Opera, Pied Piper of America, Modern Classic, Modern Opera.

#### "SAMSON AND DELILAH" PRESENTED.

The People's Chorus and a portion of the People's Orchestra, under the direction of Hans Linné, gave a concert



MRS. CHARLES A. BRADLEY.

production of "Samson and Delilah" at the Morosco Theatre, Thursday evening, May 21. The soloists were Minnie Hance, John Stockman, Fred McPherson and Tracy Buddington. I was unable to hear this but the soloists are favorites with the public and the critics seem to feel that the performance was very creditable, considering the lack of opportunity for rehearsals with the orchestra.

#### WALLENSTEIN GOES EAST.

Alfred Wallenstein, the talented young cellist, and Grace Adele Freebey, his accompanist and promoter, left for the East this week. They will meet Olga Nethersole in Chicago and continue on to New York. Miss Nethersole, when here, became intensely interested in the future of young Wallenstein and his hopes of being able to assist Miss Freebey in sending him to Europe.

#### WEEKLY MUSICALES.

The Bona School of Dramatic Art and Music has instituted a series of weekly musicales to be given at the studios every Friday evening. The first was given last night by

Jane Catherwood, of the voice department, assisted by one of her pupils, Thomas Govan, the possessor of a very beautiful baritone voice.

#### MR. AND MRS. BEHYMER'S TRIP.

Manager L. E. Behymer and Mrs. Behymer are combining business and pleasure by a trip through the State, which includes a trip to the Yosemite Valley. They are expected back next week.

JANE CATHERWOOD.

#### More Honors for Augusta Cottlow.

Augusta Cottlow's successes in Hamburg and Amsterdam are reported in the following eulogistic press notices:

The ability to play musically, yet with virtuosity, to unite technical grace, with the demands of the composition, is an infallible indication of superiority, of an extraordinarily gifted being. Augusta Cottlow is one of these, and indeed one of perceptible importance. She plays with refreshing vitality and ravishing tone, she penetrates into one's innermost heart with the seductive charm in her playing of a Chopin cantilene, and on the other hand was capable of giving without hesitancy or exaggeration a devoted portrayal of the pathos of Bach, or the differentiating, musing tone experiments of modern compositions.

One who can present such a varied program, and carry it out with such spontaneity and certainty has an undoubtedly important future. The prolonged and spontaneous applause after each piece was a convincing proof that unusual, direct and original art such as hers quickly finds its way from soul to soul.—Hamburger Correspondent, February 8, 1914.

A young American, Augusta Cottlow, presented herself to the Hamburg public last night. . . . One may confidently watch the name of this artist, for this little American is a pianistic talent of the highest order. This was manifested at once in her presentation of the Bach-Busoni organ toccata in C major, in which the artist, true to the composer's ideas, attained orchestral effects without depriving the piano of its individual character and color. Above the scintillating technic, refined even to the smallest detail, there stood a sovereign command of the whole, a clear and well controlled spirit from which creative and independent, the music seemed like a suggestion from her own heart. These genuine musical traits, the instinctive feeling and art of portrayal, became more and more convincing as the evening advanced. In other words, Miss Cottlow has very decided sentiment and style. Thus she played Chopin with ensnaring brilliancy and tender ravishing soul, and so she gave the MacDowell sonata the dreamy reflexive moments that pervade this music.—Hamburger Fremdenblatt, February 10, 1914.

Augusta Cottlow, a young American pianist, was accorded at her first appearance here an uncontested success. She has fullness of tone, complete command of everything technical and strong inner feeling as portrayed in the tender modulations of the Chopin B major nocturne and the adagio of the Bach toccata. In the latter the wonderful crescendo from A minor pianissimo to fortissimo in D minor and the gradual decrescendo almost to a whisper was alone sufficient to testify to the extraordinary ability of the gifted artist. Her virtuosity and the care free surety of an overwhelming yet well controlled temperament were evinced in the march, "Eroica," Chopin's fantasia and MacDowell's sonata.—Neue Hamburger Zeitung, March 9, 1914.

The first appearance in Amsterdam of a pianist whose development regarding her firm technic and mastery over her playing is a thing of the past. The concert began with the Bach-Busoni toccata in D major. The excellent technical qualities of Miss Cottlow were at once apparent in this composition: the robust, full ringing forte and fine balance in her touch. The lines were clearly and distinctly drawn and were brought forward with a musicianly understand of their plastic beauty. The adagio was played with a soft tender touch, and in its contemplative restfulness between the other two parts seemed like a dream, like a mystical song.—Allgemeen Handelsblad, Amsterdam, February 11, 1914.

It was with intense interest that we heard Miss Cottlow's debut here, for she is a pianist of great capabilities and individuality. She played the Bach toccata, arranged by Busoni, with strict regard for the musical lines, in the adagio with great feeling. Particularly striking were the beautiful varieties of touch, which sought to bring out organ effects and extraordinarily clear and pregnant was the working out of the fugue transparent to the pompous end. It is also praiseworthy that the pianist, who was totally unknown here, presented a big sonata by MacDowell. Miss Cottlow played it with admirable mastery. We will hold this young pianist in pleasant remembrance and in high artistic regard.—De Telegraf, Amsterdam, February 11, 1914. (Advertisement.)

#### Dayton Musician Will Rest in Europe.

Dr. W. L. Blumenschein, of Dayton, Ohio, will sail for Europe July 2, for a trip of recuperation, to be gone until October 1, when he will return to his professional duties.

Dr. Blumenschein will retire end of June from his position as director of the First Baptist Church chorus choir, one of Dayton's most efficient choral organizations.

An interesting program, comprised of works of Sinding, Massenet, Rachmaninoff, MacDowell, Chopin, Sanderson and Mendelssohn, was given at Starr Recital Hall, Tuesday evening, March 17, by Miriam Folsom, piano, and Elsa Greve, soprano, pupils of Dr. Blumenschein.

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## MINNEAPOLIS HONORS ITS LOCAL COMPOSERS.

**Noteworthy Works from Interesting Program—Violin School Closes Prosperous Year.**

Minneapolis, Minn., June 1, 1914.

On the evening of May 31, a most interesting program was given at the Church of the Redeemer. It was called an "Evening with Minnesota Composers," and there was a great deal of merit in the compositions rendered. W. Ryse-Herbert, organist; W. Warvelle Nelson, violinist; Kathleen Hart-Bibb, soprano; Ella May Minert, contralto; Thomas G. McCracken, tenor, and Park G. Learned, bass, gave the program, the numbers of which were as follows: violin and organ, "Two Album Leaves," Richard Czerwony (concert master of the Minneapolis Symphony Orchestra); anthem, "Hallelujah, Fairest Morning," W. H. Pontius (director of the Minneapolis School of Music); tenor solo, "Star Divine," W. Ryse-Herbert; anthem, "Angels from the Realms of Glory," S. A. Baldwin (former Minneapolis); soprano solo with violin, "Land of Light," Willard Patten; contralto, "O Paradise," Gertrude Sans-Souci (formerly of St. Paul); anthem, "Jubilate," A. G. Fairclough of St. Paul; baritone solo, "The Diver," Malcolm McMillan of St. Paul; soprano and tenor, "Jesus Saviour, Pilot Me," W. H. Pontius; violin and organ, "Barcarolle," Claude Madden, now of Seattle; "Romance," W. W. Nelson; anthem, "Shout the Glad Tidings," Stanley Avery (organist of St. Mark's Church).

"A PAGEANT OF THE SPRING" PRESENTED.

"A Pageant of the Spring" was presented at the Unity House on Friday and Saturday evenings, May 1 and 2, under the direction of Grace Hodsdon Boutelle.

VIOLIN SCHOOL CLOSES SUCCESSFUL YEAR.

The MacPhail Violin School closed a prosperous year with two final recitals at the First Presbyterian Church on the evenings of May 26 and 29. They were both well attended and the pupils' playing received merited applause. The first program was opened by a symphony for violins and piano by Dancal, played by thirty-one violinists and piano. This was an interesting composition and was well performed. Mr. MacPhail has made a serious study of string choir music and he knows how to drill the pupils and get almost marvelous results. The solos played were up to date, showing that Mr. MacPhail keeps abreast of the times. Compositions by Kreisler, Hubay, Wagner, Borowski, Bruch, Sarasate, Drdla, Mylnarski, Ole Bull, Seitz, Massenet, DeBeriot, Schmidt, Simonetti and Handel were all given in a pleasing manner.

The soloists appearing were Lorraine Pearson, Clarence Arvide Peterson, Maud Wilhelmina Scott, Marian Gee, Mrs. Wm. Lindquist, Harry Kronegold, Blanche Martin, Esther Mackey, Mylius Wilcox, Fred Drewett, Howard Amland, Howard Bliss, Michael Gill, Elizabeth Butterfield, Donald Johnson, Emmet Long, Anne MacPhail, Hazel Roberts, Wesley White, Donald Stewart, Marian Webb and Ralph Truman. Two of Mr. MacPhail's assisting teachers also played solos, Edward Towler gave a good reading of the adagio from Max Bruch's "Scottish Fantasy" and Rudolph Kvelve played Sarasate's romance "Andaluza."

This school is prospering because it is under the supervision of a violinist who understands what he is about and his assisting teachers are carefully chosen and quite competent.

FREEMANTEL PUPIL WITH ARPI CHORUS.

Harriet Larkin, a charming soprano, who is coaching with Mr. and Mrs. Frederic Freemantel, recently sang at the Auditorium with the Arpi Male Chorus. Mrs. Larkin first sang the aria, "In Quelle Trine Morbide," from "Manon Lescaut," she also gave a group of songs consisting of Campbell-Tipton's "A Spirit Flower," Grieg's "Im Kahne" and a Swedish folksong. The Minneapolis Journal of May 4 says: "Mrs. Larkin has a fine voice of good range and sympathetic quality. Her accompaniments were artistically played by Mrs. Frederic Freemantel. Mrs. Freemantel's playing of the dainty harmonies of the Grieg song was a delight."

NORTHWESTERN CONSERVATORY NOTES.

The first of the commencement events of the Northwestern Conservatory was the baccalaureate service at St.

Mark's Church, on Sunday, May 31. Reverend James E. Freeman preached the baccalaureate sermon.

The first commencement recital was given on Friday evening, May 29, when Marguerite McCoy, who is completing the advanced course in the Expression Department, gave "The Servant in the House," by Charles Rann Kennedy.

The commencement bulletin which is issued each year by the conservatory, announced as the events of the closing weeks, thirty-two students' recitals, to be given from June 2 to June 15, and the commencement exercises for June 16. At that time, diplomas and teachers' certificates, forty in number, will be conferred upon the following young women and young men: Teachers' and players' course, certificate, two years: M. Gweevil Hughes, Minneapolis, Minn.; Lolo Gertrude Newell, Minneapolis, Minn.; Roy Harrison Schwiager, Minneapolis, Minn.; normal course, certificate, two years: Mabelle Sophia Berg, Dundas, Minn.; Mabel Frances O'Connell, Minneapolis, Minn.; Grace Everett, Livingston, Mont.; Frances Marion Fenton, Minneapolis, Minn.; Vivian Mary Fisher, Hammond, Minn.; Leilla Belle Morris, St. Cloud, Minn.; Hazel Celestine Rousseau, Annandale, Minn.; regular course, certificate, two years: Adeline Jewel Ritschel, Jordan, Minn.; department of musical theory, two year course, certificate: Marie Irene Holland, Clear Lake, Minn.; Public School music department, supervisors, two year course, diploma: Edna Chloe Dills, Kansas City, Miss.; Ruth Chrischilles Thompson, Minneapolis, Minn.; Orrisa Lillis Riske, Doland, S. D.; Jacob Samuel Schultz, Mountain Lake, Minn.; Margaret Candace Mackay, Sioux City, Iowa; Blanche Ethel Ida Leigh, Lakefield, Minn.; supervisors, one year course, certificate: Florence Esther Andrews, De Smet, S. D.; Reta Mary Ruth Clark, Merrill, Wis.; Isabelle Mary Durey, Manchester, Ia.; Martha Alice Fibiger, Minneapolis, Minn.; Iona Mae Fix, Ortonville, Minn.; Ennis Lee Johnson, Cloquet, Minn.; Madelene Alice Page, Lake Forrest, Cal.; Wilhelmine Therese Rud, Lansing, Ia.; Ethelmae Sebastian, Minneapolis, Minn.; Ruth Anne Weisbeck, Benson, Minn.; expression department, teachers' three year course, certificate: Laurine Beaumont, St. Paul, Minn.; Clara Rice, Minneapolis, Minn.; art department, supervisors, two year course, diploma, Orrisa Lillis Riske, Doland, S. D.; supervisors, one year course, certificate: Florence Esther Andrews, De Smet, S. D.; Isabelle Mary Durey, Manchester, Ia.; Iona Mae Fix, Ortonville, Minn.; Ennis Lee Johnson, Cloquet, Minn.; Wilhelmine Therese Rud, Lansing, Ia.; Ethelmae Sebastian, Minneapolis, Minn.; Gladys Johnson, Reite Portal, N. D.

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Charles H. Cassasa, who has been chosen by the department of music of the Panama-Pacific International Exposition as conductor of the official exposition band, has to his credit an experience of twenty-eight years as bandmaster and musical director.

For the past eight years Mr. Cassasa has been leader of the Golden Gate Park Band, San Francisco, where, in one of the most imposing music stands in the world, open air concerts are given every Sunday afternoon throughout the year. A glance at the programs of concerts given under his direction shows a goodly sprinkling of works of Schubert, Massenet, Rossini, Wagner, Bach-Gounod, Liszt, Handel, Bizet, Meyerbeer, Mascagni, Leoncavallo, Verdi, Strauss, Tchaikowsky, Sullivan, Mendelssohn, Delibes, Sousa, Grieg, etc., revealing the musical ideals of the director and the giving of works by the best writers.

In the very beginning of his career as leader, Mr. Cassasa introduced works by the foremost composers. The overture to "Tannhäuser" was used in manuscript form first. In fact, Mr. Cassasa has acquired a library of the best publications of music for military bands.

The Cassasa musical career has been interesting and of steady growth. He was reared in a musical environment, his associates all being opera singers, several of his relatives among the Valergas, including Kate Marchi, having won fame at the old Tivoli Opera House in San Francisco.

He began as snare drummer at the Cosmopolitan Grammar School, San Francisco, when ten years of age. At sixteen he played at least a half dozen instruments. He studied harmony, theory and counterpoint with the best masters.

His first promotion as bandmaster came through Col. J. H. Dickinson, commandant of the First Regiment, National Guard of California, which position he maintained for fourteen years, having been sergeant of the same band three years previously.

In the meantime notable engagements came to him, among them the important one at the Mechanics' Fair—a yearly six to seven weeks' event.

In 1888, Cassasa was awarded the contract for a band of forty musicians—previously the number had been twenty-five—the increase coming through his individual effort. The venture proved successful educationally and financially.

Seasons at Mechanics' Fair, Circus Maximus, California Midwinter, International Exposition (official band), Inter-State Industrial Exposition at Tacoma, Wash.; State Fair, Sacramento, Cal.; Eureka Exposition, Knights Templar Conclave, St. Louis; Country Club, Monterey; Citrus Fair, Los Angeles, etc., have made him one of the best known musicians and bandmasters in the West.

### Grand Rapids Musicians Delight.

Roderick White, violinist, and Leo Sowerby, composer-pianist, two young Grand Rapids, Mich., musicians, gave a sonata recital, in St. Cecilia Auditorium of that city, Monday evening, May 18, before an enthusiastic and musically representative audience.

Interest centered in Mr. Sowerby's new work, the sonata in E minor, which was played by Mr. White and the composer. The work proved interesting and Mr. White's interpretation thoroughly commendable. Mr. White possesses a reliable technic and broad interpretative ability.

Other instrumental numbers of the program were the Bach-Schumann suite in E major and the Beethoven sonata in D major, No. 1.

A Sowerby song, "The Full Sea Rolls and Thunders," also appeared on this program.

### Wad Entertained.

Mrs. Hamlin Q. French entertained at her home in New Rochelle, N. Y., on Monday evening, June 1, in honor of Emmanuel Wad, the Baltimore pianist. Mrs. George Lee Bready gave an interpretation of "L'Amore dei tre Re."

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**Dr. John W. Bischoff's Monument.**

A dedicatory service was held at Rock Creek Cemetery, Washington, D. C., Saturday morning, May 30, at the unveiling of the Bischoff monument, under the auspices of the Bischoff Memorial Association, in commemoration of the death of Dr. Bischoff, which occurred five years previously.

The program consisted of: Invocation by Rev. L. E. Purdam, assistant pastor of the First Congregational Church; "The Lord Is My Shepherd," Bischoff, sung by the choir; introductory remarks by J. Walter Humphrey, president of the Bischoff Memorial Association; address by Dr. S. M. Newman, president of Howard University and pastor of the First Congregational Church while Dr. Bischoff was organist; "Heaven Is My Home," Bischoff, choir; poem by Col. John Tweedale, U. S. A., and benediction by Dr. S. M. Newman.

The regular choir of the First Congregational Church, most of the members of which sang under the leadership of Dr. Bischoff, was augmented by solo singers from Washington churches and other vocalists who were pupils of Dr. Bischoff.

Elsie Bond Bischoff, widow of Dr. Bischoff, came from Portland, Ore., her present home, to attend the services. Lucille Bischoff Chester, a daughter, and John W. Bischoff, a son, in New York, were also present.

At a meeting of a number of the pupils and friends of the late Dr. John W. Bischoff, held in the First Congregational Church, Washington, November 14, 1910, it was decided to organize a society to be known as the Bischoff Memorial Association, having for its object the erection, in the city of Washington, a fitting memorial.

Dr. Bischoff was a man closely identified with the musical life of Washington, being a pioneer in this work. He was called by the First Congregational Church to be its organist and choir director in 1875, and held this position continuously until his death in 1909. His wonderful mastery of the organ, delicacy of interpretation, grasp of registration, keen sensibility, marvelous memory and broad intelligence made for the organist, whom many thousand strangers came to hear at the church services, a national reputation.

His quick conception and adaptability to circumstances is shown in the following instance which came under personal observation.

It was during the encampment of the G. A. R. at Washington; the city was full of strangers from all parts of the Union. The Sunday evening before the meeting of the encampment the First Congregational Church was full to overflowing, from fifteen hundred to two thousand people being in attendance. Dr. Bischoff had just gone to the organ and had commenced his voluntary very softly with most beautiful tone coloring, when one of the G. A. R. posts marched up Tenth street by the church, and as they approached nearer, the music of the fife and drum corps, playing some martial air, completely drowned the music of the organ. Dr. Bischoff took the key of the tune played, and joined in with the street music, putting on full organ as it passed the church, receded as it became more distant, and finally as it died away came back to his original theme. It was the most perfect and realistic patrol to which the writer has ever listened and was done upon the spur of the moment. He heard from it later through letters and clippings from all parts of the country.

He did much to elevate the standard of music through his teaching and his course of concerts. He was instrumental in giving the church some of its best soloists, and he brought eminent outside talent to the city, in attendance at his concerts. These concerts began in 1881 and continued several weeks during each season, until the time of his death. And they were always well attended. A feature of his concerts were his renditions of his own transcriptions for the organ of the different overtures from the operas, of Schubert's "Serenade" and "Erl King." Among the great favorites were his "Listen to the Mocking Bird" variations and "Psyche" gavotte.

His compositions were numerous and many have a national reputation, and will doubtless be used for many years to come by professional singers, in their repertoire. Among them are "Good Night, Sweet Dreams," "Bobolink," "Take Me, Jamie Dear," "Star of My Soul" and "Summer Wind." The writer used to sing Denza's "Star of My Heart" with him a great deal, and he composed "Star of My Soul" for him.

The year before his death, Dr. Bischoff gave, at the thirty-third anniversary of his connection with the choir, a choral service, May 24, 1908, consisting entirely of his own compositions. These were: "Great Is the Lord," chorus; "Open to Me the Gates," tenor solo; "O Lamb of God," bass and soprano solos and chorus; "Nearer Home," contralto solo; offertory, "In Heavenly Love Abiding," soprano solo, quartet and chorus; "Rock of Ages," soprano solo; "Heaven Is My Home," contralto and soprano solos and chorus; "Cast Thy Bread upon the Waters," bass solo, and "The Lord Is My Shepherd," chorus.

The original St. Cecilia Quartet, composed of his pupils, had a national reputation, and he accompanied them on

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their tours. When the writer was tenor soloist in his choir, the church quartet gave many local and outside concerts with Dr. Bischoff.

Dr. Bischoff was born in Chicago, Ill., November 27, 1850. At the age of two years he lost his sight through illness. He was educated in the Institute for the Blind at Janesville, Wis., and studied singing under the well known masters, Bassini and Ludden. He also studied the organ under Cresswold, of London, England. Added to his musical knowledge, he was a cultured man, had read the best of all literature, and was keenly alert upon all questions of daily interest. Despite his affliction, he had a cheerful, sunny disposition, was generous, ready to lend a helping hand, and was greatly beloved by all who knew him, and was fairly worshipped by his pupils.

He walked erect and with an independent stride, and those who knew him intimately hardly ever thought of his being blind. At one of the concerts he gave with the quartet, at the dedication of a new organ, where the organist was blind, Dr. Bischoff led this organist to the organ, who had the opening number, and assisted him in the combinations. It was literally the blind leading the blind.

The Bischoff monument is of granite, measuring seven by four feet at the base, and the inscription is a phrase from his favorite composition, "Good night, sweet dreams, God bless you everywhere."

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#### Rebecca Davidson, Pianist.

Among the younger pianists introduced last season was Rebecca Davidson, who returned to America after five years' study abroad.

An appearance with the New York Symphony Orchestra was among her important engagements, when she played the Saint-Saëns G minor concerto. An evidence of her



REBECCA DAVIDSON.

success with this organization was indicated by a letter received by her manager, Walter Anderson, from Walter Damrosch, in which he stated: "Miss Davidson gave a remarkable performance of the concerto."

Another record of her success at Paterson, N. J., was attested by C. M. Wiske, director of the festival, who wrote as follows: "I do not remember any pianist of her age doing such finished work. Many who listened to her performance think her the greatest pianist I have ever introduced to Paterson."

#### Christine Miller in Chicago and Louisville.

With the composer at the piano, Christine Miller, "America's contralto," will give a recital of the songs of John A. Carpenter before the Federation of Women's Musical Clubs in Chicago on June 11, and she will sing also at the memorial service in the Auditorium on June 14. June 24 and 25, Miss Miller will appear as soloist with the Chicago Symphony Orchestra at the National Saengerfest in Louisville, Ky., singing at the symphony concert and in Gade's "Crusaders."

#### Mme. Riheldaffer with Toledo Maennerchor.

Grace Hall Riheldaffer, soprano, appeared in Toledo, Ohio, recently as soloist with the Toledo Männerchor with such success that she was especially engaged by telegraph to appear on May 28, at the big public concert, the other concert being for associate members only.

Next season Mme. Riheldaffer will make her third appearance in one year with this important organization of the Middle West.



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Walter Johannes Damrosch was made a doctor of music last week by Columbia University.

Advices from the MUSICAL COURIER Paris office tell that plans are afoot to confine the Theatre des Elysées season next summer to the Boston Opera alone, without the co-operation of Covent Garden.

Ferruccio Busoni is touring in Italy as conductor of the Bologna Orchestra and giving performances of German symphonies, chiefly Mozart. The soloists of the concert series are the pianist Egon Petri and the violinist Arrigo Serato.

Park Commissioner Ward has removed Arthur Farwell, who had charge of the city's public concerts last season, which henceforth will be programmed by a music committee including John Philip Sousa, Victor Herbert, Reginald de Koven, Naham Franko, Manuel Klein, etc.

Helsingfors, the capital of Finland, heard "Parsifal" recently. The Kundry was Frieda Langendorff, formerly of the Metropolitan Opera House. In Moscow, by the way, the Holy Synod has forbidden the "Parsifal" production, on the ground of irreverence. The Synod very wisely takes the view that Wagner had the Saviour in mind when he drew his transparent portrait of Parsifal.

Boston's opera company has set an example which seems to have spurred the Dessau (Germany) Royal Opera into undertaking a long distance tour even more daring than the Paris invasion of the singers from the Hub. The Dessau aggregation plans for the spring of 1915 a visit to no less far off a locality than South America. The cities to be visited are Buenos Aires and Rio de Janeiro.

A \$10,000 play contest has just been decided in New York, and a woman won the prize, with a drama called "Children of the Earth." The happening, aside from the pleasure it gives us to know that another good argument for woman's suffrage has thereby been established, leads also to the reflection that prize plays as a rule are better than prize operas—Mascagni's "Cavalleria Rusticana" always excepted. Why the dramatists should do better than the musicians in competitions for money prizes is hard to explain, but the fact is there is to stare one in the face. Let us hope that the Los Angeles \$10,000 opera prize next summer may bring forth a better work than New York heard a few years ago when the Metropolitan held its \$10,000 contest in New York.

From Berlin, via the cable department of the New York Times, comes the old cry that the high salaries paid to the singers at the Metropolitan Opera House cause the German managers to protest, on the ground that the artists who have sung in America are beginning to demand the same fees for their appearances in the Fatherland. The question is an old one, but those who argue it continually seem to forget the economic basis—the law of supply and demand—which underlies the matter of the amounts paid to opera singers for their services. They receive pay in proportion to their drawing power—so much anxiety on the part of the public to hear them, so much pay. Less anxiety, less pay; more anxiety, more pay. No singer can demand a large fee arbitrarily and receive it for any length of time unless he or she is desired by the public. The Metropolitan Opera House claims to be "the best in the world" and to engage "the best singers in the world." For that same reason that institution is expected by the

singers to pay larger salaries than any other. The laborer is worthy of his hire. The "star" opera singer is worthy of his salary. If others were able to sing as well and willing to do it for less money than the "stars," the opera houses would engage them and be glad to do so. That is the unanswerable argument.

In an article written from London, H. T. Parker, of the Boston Transcript, mentions the production of "Parsifal" and of Felix Weingartner's new opera, "Cain and Abel," as likely possibilities for Boston's next opera season. It is probable also that Verdi's "Un Ballo in Maschera," one of the great successes of the present Paris season, will be produced in Boston with Martinelli, Ancona, Destinn, and Lyne as the chief singers.

In another column will be found a list of the concert dates filled in Europe last season by Albert Spalding, which comprised eighty-one concerts in eleven countries and fifty-two cities. It is a remarkable achievement for an American artist to create such a demand for his services abroad and the most convincing proof of his real popularity will be found in the fact that many of his appearances were return dates, as the list shows.

Jacques Rouché, who will become director of the Paris Opéra in January, 1915, has just announced the conductors he has chosen. Camille Chevillard, as already reported by the MUSICAL COURIER, will be musical director, supervising all the musical work of the Opéra, but only directing such operas as he may choose. The first conductor will be F. Ruhlmann, who has been at the Opéra-Comique for some years past. The second conductors will be André Caplet, Gabriel Crovlez and Pierre Monteux. André Caplet is the well known leader who has been with the Boston Opera for the past few years. Crovlez has been M. Rouché's director at the Théâtre des Arts, and Monteux, who leads the Monteux Orchestra (now playing for the Boston Opera Company at the Theatre des Champs-Élysées), was formerly assistant conductor under Colonne and also for several seasons with the famous Russian ballet. As for Ruhlmann, the coming first conductor, he is undoubtedly the best opera conductor now in Paris and has done splendid work at the Opéra-Comique. M. Rouché is to be congratulated on his selections, under whose direction Paris certainly should have a higher musical standard than now prevails at the Opéra.

In connection with the sixtieth birthday of Antonio Smareglia, which the Austrian composer celebrated on May 5, an amusing story is told. When Donizetti died in 1848 he left unfinished an opera, the "Duke of Alba," in which there were so many gaps that a production of the work seemed impossible. After a lapse of some years Signora Lucca, the founder of the house of Ricordi, conceived the idea of entrusting to Smareglia in strict secrecy the completion of the opera. This he undertook and the result was a triumphal tour for the "Duke of Alba." A certain romance and its little instrumental introduction was particularly praised, being described by the critics as "heavenly." "Where is there today a composer who could be inspired with such a melody?" they asked. This "resurrected" romance happened to be Smareglia's own and somehow this fact subsequently came to light. Then what a change of attitude on the part of the critics. A storm of indignation burst over the head of the young composer who had dared to profane the work of a Donizetti and the famous romance and greatly admired prelude were characterized as "an actual scandal," which could not be too quickly removed from the revered score.



# "MERELY PSYCHOLOGICAL."

The present business depression may be, as President Wilson says, "merely psychological," by which our worthy Chief Executive no doubt means that it is imaginary, but the term "psychological" should apply, not to the depression itself, but to the cause of it. That, indeed, is psychological, for it is based on fear and its accompanying emotion, caution. As a result of uncertainty, arising from legislation and other causes, the outflow of money from all classes both of individuals and corporations, has ceased to proceed with its accustomed freedom. Capitalists hesitate to invest their funds on an uncertainty, and individuals deny themselves superfluities, preferring to put their savings away for a rainy day.

It is, on the whole, this latter exhibition of over-caution that is the primary cause of the business depression, the ever increasing lists of the unemployed, and the ultimate possibility of panic. Capitalists may or may not care to invest their money, yet the world will swing around as before, but let people stop spending their money and immediately the results cause suffering in the lower ranks of wage earners, those who supply and sell the manufactured articles to satisfy the popular demand.

That this popular demand has become somewhat restricted during the last few months can scarcely be doubted, and the effect of such a state upon business, but especially upon manufacturers, is probably, in fact, "merely psychological." Their overcautious minds, acted upon by the uncertain outcome of proposed legislation, have greatly exaggerated this decrease of popular demand. They have feared overproduction and have laid off employees, and the newspapers, which echo the thought of business rather than that of the individual, have created an excessive feeling of depression.

Only a small amount of observation is necessary, however, to convince even the most sceptical that there is, as there generally has been in this country, plenty of money, and that this money is being freely spent. It is a question, as it always is, of demand and supply, and this, indeed, is "merely psychological." However cautious people may be, and however safely they may have their money stowed away in secret drawer or savings bank, that money will be brought to light if only the temptation is made sufficiently strong and compelling. In other words, the only thing that has ceased today because of this business depression is the idle spending of money, the careless throwing away of the pennies without a thought and without any strong desire of possession, impelled only by the joy of careless outlay.

In ordinary times this joy of spending leads to enormous business revenue. When money is easy people buy things that they really do not need just for the sake of buying; but let the first breath of a rumor of "tight" money pass through the land and a feeling of doubt takes the edge off this joy of buying. People stop to think, and the thought leads to a definite knowledge of desire or the absence of it.

If you have watched the advertising sections of the press, both newspapers and magazines, you will perhaps have noticed that this state of the public mind has been fairly met by those who have goods to sell. The large retail merchants have not resorted to means of merely getting people to visit their stores—concerts, exhibits, etc.—depending for their profit upon the normal human joy of spending. They have, rather, endeavored to create a well defined demand for certain things. "Times of depression should be times of large advertising," said a successful dealer the other day. In times of depression it is more than ever necessary to create

a demand, and this demand can be created only by the medium of judicious advertising.

This is true in all the world of "things to sell," and it is no less true of music and the musician. For the musician also has "things to sell," and, in spite of all that has been said against commercialism in art, it is that, and that alone, which insures its existence, as every sensible person knows. Has art suffered during this depression? So far as those on the inside can see, not at all, nor will it ever suffer so long as it is properly kept before the public. The public desire for it never is stronger than in times of doubt. It is the natural desire for the spiritual when the material seems to fail. The demand for art in all its forms, and especially music, has materially increased during this depression and this may be turned to the advantage of the individual by creating a demand by means of the power of the press.

It must be borne in mind that there is, in nearly all classes, plenty of money. The only classes which have suffered are day laborers and employees in certain manufactories who have been dismissed. But most people have actually as much money as usual, and this depression is "merely psychological" in that these people are unwilling to spend it in the ordinary careless manner. But they will spend it gladly where there is a demand, and musicians should take advantage of this and create a demand for their own wares. It is certain, from signs already on hand, that the coming season will be a tremendously busy one in American music. If it is not, it will be the musicians' own fault. The proper psychological condition is here; it remains only for the musicians to turn it to their own advantage.

## FRENCH OPERA STATISTICS.

*Wagner, Massenet and Lecoq the Most Popular Composers.*

Albert Soubies has just published in Paris the forty-third volume of his "Almanach des Spectacles." The whole theatrical life of France for the year 1913 is tabulated by him in such a clear and precise manner that the activities in that country may be noted at a glance. It is especially interesting to observe the performances of operas in the three Paris opera houses. The complete list follows:

### At the Opera:

Works.	Performances.
Wagner ..... 7	Le Crépuscule des Dieux, Lohengrin, les Maîtres-Chanteurs, Siegfried, Tannhäuser, Tristan et Isolde et la Walkyrie ..... 48
Verdi ..... 2	Aida et Othello ..... 32
Gounod ..... 1	Faust ..... 25
Saint-Saëns ..... 2	Samson et Dalila et Déjanire ..... 22
Chopin ..... 1	Suite de danses (ballet) ..... 20
Massenet ..... 2	Thaïs et Roma ..... 18
Delibes ..... 1	Coppélia (ballet) ..... 16
Wolff-Ferrari ..... 1	Les Joyaux de la Madone ..... 13
A. Messager ..... 1	Les Deux Pigeons (ballet) ..... 12
V. d'Indy ..... 1	Fervaal ..... 9
Lalo ..... 1	Namouna (ballet) ..... 9
A. Bruneau ..... 1	Les Bacchantes (ballet) ..... 7
R. Strauss ..... 1	Salomé ..... 6
A. Gailhard ..... 1	Le Sortilège ..... 5
Berlioz ..... 1	La Damnation de Faust ..... 5
Gluck ..... 1	Armide ..... 5
Meyerbeer ..... 1	Les Huguenots ..... 4
A. Thomas ..... 1	Hamlet ..... 3
G. Hüe ..... 1	Le Miracle ..... 3
Henry Février ..... 1	Monna Vanna ..... 2

### At the Opera-Comique:

Massenet ..... 5	Manon, Werther, la Navarraise, le Jongleur de Notre-Dame et Cigale (ballet) ..... 90
Puccini ..... 3	La Vie de Bohème, la Tosca et Madame Butterfly ..... 58

Works.	Performances.
G. Charpentier ..... 2	Louise et Julien ..... 45
Bizet ..... 1	Carmen ..... 40
C. Erlanger ..... 2	Aphrodite et la Sorcière ..... 34
Mascagni ..... 1	Cavalleria Rusticana ..... 32
J. Offenbach ..... 1	Les Contes d'Hoffmann ..... 22
Xavier Leroux ..... 2	Le Chemineau et le Carillonneur ..... 13
M. Lattès ..... 1	Il était une Bergère ..... 12
A. Thomas ..... 1	Mignon ..... 10
Cl. Terrasse ..... 2	Le Mariage de Télémaque et les Lucioles (ballet) ..... 10
Lalo ..... 1	Le Roi d'Ys ..... 10
Mozart ..... 2	Don Juan et les Petits Riens (ballet) ..... 9
G. Ropartz ..... 1	Le Pays ..... 8
Verdi ..... 1	La Traviata ..... 8
Trépart ..... 1	Céleste ..... 7
Debussy ..... 1	Pelléas et Mélisande ..... 7
Rossini ..... 1	Le Barbier de Séville ..... 6
Adam ..... 1	Le Chalet ..... 5
S. Lazzari ..... 1	La Lépreuse ..... 5
J.-J. Rousseau ..... 1	Le Devin du Village ..... 5
Hérold ..... 1	Zampa ..... 4
F. Fourdrain ..... 1	La Légende du Point d'Argentan ..... 4
Gounod ..... 1	Mireille ..... 4
Victor Massé ..... 1	Les Noces de Jeannette ..... 4
G. Méner ..... 1	Dijali (ballet) ..... 3
Donizetti ..... 1	La Fille du Régiment ..... 2
Paër ..... 1	Le Maître de Chapelle ..... 2
Delibes ..... 1	Lakmé ..... 1
Dalayrac ..... 1	Maison à vendre ..... 1
Gluck ..... 1	Orphée ..... 1
At the Gaite-Lyrique:	
Planquette ..... 2	Les Cloches de Corneville et Rip ..... 78
Ch. Lecoq ..... 2	Le Petit Duc et la Fille de Mme. Angot ..... 65
J. Offenbach ..... 1	La Fille du Tambour-Major ..... 40
Hervé ..... 1	Mam'zelle Nitouche ..... 37
Victor Roger ..... 1	Les 28 jours de Clairette ..... 35
Henry Février ..... 1	Carmosine ..... 27
Massenet ..... 2	Don Quichotte et Panurge ..... 23
Rossini ..... 1	Le Barbier de Seville ..... 21
L. Ganne ..... 1	Les Saltinbanques ..... 21
Delibes ..... 1	Lakmé ..... 19
L. Varney ..... 1	Les Mousquetaires au Couvent ..... 16
A. Thomas ..... 1	Mignon ..... 15
Halévy ..... 1	La Juive ..... 12
Xavier Leroux ..... 1	Le Chemineau ..... 10
Adam ..... 1	Le Chalet ..... 9
Leoncavallo ..... 1	Paillasse ..... 9
Nougues ..... 1	L'Aigle ..... 8
Fabre et Letorey ..... 1	Francesca ..... 7
Donizetti ..... 1	La Favorite ..... 6
A. Bruneau ..... 1	L'Attaque du Moulin ..... 5
F. Fourdrain ..... 1	Les Contes de Perrault ..... 4
Mozart ..... 1	La Flûte enchantée ..... 3
Verdi ..... 1	Le Trouvère ..... 3
Gluck ..... 1	Orphée ..... 2

## A PUNGENT OBSERVATION.

In the course of an interview given out upon landing in Europe, Giulio Gatti-Casazza made a pungent observation which should impress all American opera goers. He said: "Managers of grand opera in Europe freely admit that, from the standpoint of quality, New Yorkers enjoy the cheapest opera in the world. For opera with three or four great singers, at which our best seats cost \$6, a European opera house would charge the so-called 'Festspiel' prices, ranging up to \$10, or even \$15." Signor Gatti is right. The MUSICAL COURIER always has claimed that the prices charged at the Metropolitan are too low. There is no reason why the charge should not be \$10 for a parquet seat, instead of \$6 as it is now. The house would be as full at the higher rate as it is at the present schedule of prices. It has been proved that opera goers follow the fashion here, and the more it costs them, the more fashionable they would feel and the better they would like it. At ten dollars per seat the Opera is bound to harvest more prestige for the persons who occupy the parquet. Old subscribers would be afraid to withdraw and new ones would be correspondingly more anxious to get in. The prices were raised from \$5 to \$6. Come, gentlemen, boost them again, this time to \$10. There is no risk: success is certain.

## SIX VARIETIES OF CRITICS.

Marriages, they say, are made in heaven; but music critics, we are told, come from the other place.

With the ethnology, morphology, or theology of music critics we are not now concerned. They are here, and we must make the best of them. Let us classify and describe them, that we may know them when we meet them.

To an unobservant person all horses are alike. So to the public in general a music critic is just a music critic. Many persons may be surprised to learn that there are as many varieties of music critics as there are breeds of horses. There is what is known as a Percheron—a tremendous creature of hoof, hide, bones and flesh, often found attached to a brewer's dray, of superlative excellence in hauling kegs of beer and other weighty merchandise. His counterpart among music critics is the encyclopædic heavyweight who hauls a mass of dates, historical facts, quotations, references and proverbs with him whenever he writes a report. He is a useful creature in his proper place, but he is not racy. Sometimes his association with the brewer's dray is more than merely metaphorical.

We must return to our horse, however, which the encyclopædic heavyweight might describe as *Equus caballus*; class, *mammalia*; order, *pachydermata*; family, *solidungula*.

The most useful horse is the willing animal that draws the grocer's delivery wagon, the family carriage and the mail van. He is an animal of moderate strength and endurance, and he has no tricks.

In musical criticism he is represented by the conscientious reporter who observes what happens and who describes what he observes.

Then there is the circus horse. He waltzes on his hind legs and curvets for the amusement of the crowd. He is the funny man of musical criticism. Nothing that such a critic writes has any value as educational criticism. His only object is to entertain the reader. Usually his total ignorance of music helps him to misuse musical terms in a naturally absurd manner.

There is the balky horse. Language fails—balks, so to speak—in describing him. He is like the spiteful critic who persists in ignoring certain artists altogether.

Then, too, there is the racer, the thoroughbred, who could not haul the brewer's dray if he wanted to, and who would find the job of the grocer's nag monotonous and wearisome. He is the graphomaniac among critics, who piles words on phrases, and phrases on sentences, and sentences in books, sprinkling the imposing heap with the liquid honey of metaphor and pepperboxing it with mealy adjectives, till the mountain of verbiage looks like the alluring mirage which deludes the pilgrims of the desert. He talks of ethics and psychology, prates of symbolism, and hints at the occult and mystic. He gallops, trots and prances; but his only burden is a jockey. He skims over a great deal of ground without serving any useful purpose.

Occasionally we find a vicious horse who kicks over the traces, and bites his keeper. Even his human counterpart has a place in musical criticism.

Now let us drop our horse play and get down to business. Let us give samples of each style of criticism and be practical rather than theoretical.

Critic No. 1, the brewer's shire horse, writes: "Beethoven, composer of the seventh symphony which was played last night, was of Dutch extraction, as the prefix, *van*, denotes. It is probable that he was a descendant of the Jutes whom the Romans could not subdue. At any rate his unsubdued spirit is very much in evidence from the first crash to the last defiant rush of this seventh symphony. There was a youthful symphony discarded by Beethoven, which really makes this present work No. 8.

"The theme for the bassoon in the second part of

the first movement is curiously like a forgotten motet by Johann Vogelsank, of Lindau, who was a grandson of the once celebrated theorist of the same name. Whether Beethoven got this theme from Albrechtsberger when a pupil of that scholar or unconsciously remembered it at second hand from the sonatas of Ercole Porta, first published at Paris in 1675, is not now of sufficient importance to detain our readers," etc.

Critic No. 2, the useful grocer's horse, writes: "The second concert began punctually with Beethoven's seventh symphony, which was well played. The orchestra was in good form and the conductor kept them up to the mark. After the symphony the conductor was recalled twice to the platform to acknowledge the well earned applause. The next item on the program was in the shape of a song from Mozart's 'Magic Flute.' The singer was in fine form and handled her voice in good style. She had all her work cut out to carry off the floral tributes handed her by the gentlemanly ushers. The red of the roses and the pale yellow of the chrysanthemums looked handsome against the cerise tone of her fashionably cut gown and made a beautiful picture that the audience fairly rose to," etc.

Critic No. 3, the performing circus horse, writes: "Just as the conductor raised his wand to organize the orchestral orgies into an orderly attack on the unoffending silence, a fat woman behind me occupying two half seats on either side of the space her ticket entitled her to, remarked, 'Poor man; he looks as if he was on his last legs.' 'Madame,' said I, 'you are right. The conductor has only two legs, and they are his first as well as his last, unless some kind friend gives him a wooden pair.'

"What right have fat women to go to concerts? But then, why do any people go to concerts? Beethoven's seventh—or is it his seventieth?—symphony is a joke anyhow. Said Beethoven to himself, said he: 'I can't hear a note of all this row; so I'll just put down any old notes at all,' etc.

Critic No. 4, the balky horse, writes about his favorite actress at the Opera and rambles away about some newly discovered youth who is going to be a second Rubinstein, or a Joachim redivivus if he works, if he gets taught, if he gets the chance, if the public takes to him. If, if, if—and so on. He does not mention the conductor of the symphony because he dislikes him.

Critic No. 5, the racer, is a gentleman of paces who sniffs the keen air of the arena: "What turmoil was troubling Beethoven's soaring soul when he put on paper this pulsating poem? What is the psychological import of that plaintive oboe tone, remaining like a mordant moan amid the wreck of the thundering orchestral explosion? Something was surging in his mental world too great for a paltry orchestra—something, perhaps, beyond the ken of ordinary vision—an echo perchance of a great and kindred genius of the past—it may be even the mortal agony of an antique martyr—one of Nero's victims, or of an Athenian tyrant; for the transmigration of spirits is not disproved and there is naught in the world's transcendent philosophy to destroy the mystic bond which links Beethoven's passionate outburst with the despairing terror of a lost Atlantis sinking in the unfathomed ocean long before the dawn of our remotest history. Or was Beethoven soaring among the stars and in imagination floating in the nebulous ether beyond the blue of the mountain tops? And did he spread his pages, besprinkled with his heart's warm blood, to the light of the summer moon and let the wet notes sparkle in the wan starlight of a night in June?"

After a few pages of references to the solemn rites of Isis, the cuneiform epistles of Nebuchadnezzar, the conversation between the old serpent of Eden with the woman Lilith who lived in that delectable garden before the creation of Adam, and the buried cities of Yucatan, he sings himself in

the fire of Zoroaster and chokes himself in the star dust of the Milky Way.

Critic No. 6, the vicious beast, is not as rampant as he used to be. His teeth have been blunted and his hoofs padded. We feel ourselves unequal to the task of imitating the true virus of the old brute in all his glory, and we therefore offer no apology for quoting from an American newspaper of some years ago. We give the passage as it stands in Conklin's "Writers' Manual," published by David McKay at Philadelphia.

"We will not enter into a controversy with the slimy, hissing wolf who tries to spit venom from his forked tongue. The way to treat such crawling vermin is to just let them bellow."

Any remarks of ours after these powerful hissing wolves and bellowing vermin must necessarily fall flat. We retire.

## NEWARK'S SAENGERFEST.

Forty-six societies from New York, Brooklyn, Jersey City, Paterson, Passaic, Perth Amboy, West Hoboken and Union Hill, N. J., are to attend the Newark (N. J.) Saengerfest, which is to be held on Saturday and Sunday, July 4 and 5, at Reiff's Coliseum and Park, Newark. Of this number, eleven have so far entered the prize singing contests. This will be the first time anywhere, it is said, that ladies' choruses will compete.

The prize singing is divided into four classes. No society has entered the first class, in which the number of singers was to have been between forty and sixty. In the second class, however, are entered the following: Deutscher Liederkranz, Brooklyn, Conductor Hugo Steinbrun; M. G. V. Aurora, Brooklyn, Conductor Ernst Scharpf; Arion, Passaic, Conductor Jahn; Gruetli Maennerchor, Paterson, Conductor Dr. Horn; Concordia, Perth Amboy, Conductor Hugo Speck; Arbeiter Maennerchor, Perth Amboy, Conductor Valentin Jungmann.

In each of these societies named forty voices will take part, this being the maximum number for the second class. The prize song will be "Amselruf," by G. Angerer.

So far, three entrants are listed in the third class as follows: Junger Maennerchor, West Hoboken, Conductor F. W. Menges; North New York Liedertafel, the Bronx, New York, Conductor Richard Wolf; Forest Quartet Club, Brooklyn, Conductor Hans Bruemm. The maximum number of voices in this class is twenty-four and the prize song will be "Es steht eine maechtige Linde," by J. Pache.

In the ladies' class No. 1 the following are entered: Schweitzer Damenchor No. 1, Brooklyn, Conductor Benno K. Maskos. Forty voices will sing "Waldeinsamkeit," by J. Pache. In the second class for ladies' choruses the Damenchor Frohsinn, West Hoboken, Conductor Richard Wolf, will sing "Waldhuettelein," by Otto von Walden; twenty-four voices will sing in this chorus.

The contest judges are Professor Heinrich Bauer, Dr. Nicholas J. Elsenheimer, Emil Reyl, all of New York, and Carl Fiqué, of Brooklyn.

A new system of judging choral competitions is to be tried out with the idea of using the same at the national saengerfest of the Northeastern Saengerfest in Brooklyn, next year, if it proves satisfactory. The League of Choral Directors, consisting of musical conductors and pedagogues, will be in attendance for the purpose of observing this new system of judging, and possibly adapting it for similar competitions in the future.

Newark is rapidly coming to the front as a music center, and if the present plans of active musicians and musical societies of that city mature, many important events are to be looked forward to for next season.



# SIBELIUS VISITS THE MUSICAL COURIER.

Jean Sibelius, the most eminent of Finnish composers, visited the *MUSICAL COURIER* while in New York at the beginning of this week. He was in buoyant spirits and full of enthusiasm for "the greatness, the majesty, and the energy of America," as he put it. He said that one of the most impressive things that it is possible for him to imagine is the entrance into New York harbor as the steamer approaches the lower city with its magnificent phalanx of skyscrapers; and insisted that far from finding these skyscrapers ugly, he thought them truly grand and magnificent, especially when grouped together. He regretted sincerely not to have had the opportunity to be here during the musical season, because he knows from other visitors to our shores what he has missed.

Of course, one of the first questions that the interviewer asks of a man like Sibelius, is "What are you composing now?"

In answer to this question, Sibelius said: "That is one thing that I never tell. I am sorry and I apologize for the seeming discourtesy, but I really cannot answer the question. I never give information about my works until they are complete."

He went on to tell about compositions that he had completed recently. Among these are two serenades, op. 64, for violin and orchestra which have just been published (as have all the compositions of Sibelius) by the firm of Breitkopf & Härtel.

"Last fall," he said, "I completed a symphonic poem, or a symphonic scene, for soprano and orchestra, entitled 'Luonnotar,' op. 70, which was given its first hearing last November by Mme. Ackté at Gloucester, England."

## CINCINNATI ORCHESTRA REPORT.

A surplus of \$1,785 is shown in the annual report of the Cincinnati Symphony Orchestra, as submitted to the board of directors at the close of the season just past.

The amount received from the annual contributors was \$51,956.16. From other sources a total of \$62,660.30 was received, making the total receipts \$114,616.46. The disbursements for the season, including all expenses, amounted to \$112,831.47. The report shows \$1,092.11, a deficit from the former season, and this deducted from the 1914 surplus leaves a balance on the right side of the ledger of \$692.88, as of April 30, 1914.

This financial statement does not cover the engagement of the orchestra in the Cincinnati May Festival, which took place the second week in May.

According to the report of Mrs. Charles P. Taft, president of the Orchestra Association, the season just past was the most brilliant of all the orchestra's nineteen years. The beginning of the winter was marked by the largest recorded sale of season tickets, and for the choice of seats there were greater premiums and more numerous bidders. The report states that "while the records of the past few years show a slow, steady increase in the sale of season tickets, with scarcely an exception, the past year was marked by the great advance of three hundred and ninety-six additional tickets over the highest record of the past."

Outside engagements are declared productive of substantial financial gain, additional prestige and re-engagements, although this work was necessarily restricted because of the participation in the May Festival and its preparation by Dr. Kunwald and the players. The orchestra appeared during the season in Cleveland, Detroit, Buffalo, Pittsburgh, Columbus, Springfield, Jackson, Mich.; South

"And how about that new piece," was asked, "the one that you said you would perhaps call the 'Rondo der Wellen,' or the 'Rondo of the Waves,' and which was given its first performance at the Norfolk Festival? Have you finally decided upon a name for it?"

"The name of it," said Sibelius, "will be 'Allot-taret,' the Okeaniden of Finnish mythology."

A short analysis of this piece was given in a recent issue of the *MUSICAL COURIER*.

When asked about his tendencies in music and his likes and dislikes concerning other composers, Sibelius said: "There is one composer whom I greatly admire, and that is Arnold Schönberg"; and then with a laugh, he added, "And I have no objection to stating that I think a good deal of my own compositions."

That he should admire Schönberg is not remarkable, for the tendency of Sibelius is strictly modern, although he does not make use of the discords of which Schönberg seems to be so fond. But above all things Sibelius, like Schönberg, is big in feeling and sentiment and this common quality must draw the two together.

From New York Sibelius goes to visit Niagara Falls and from there will travel through New England to Boston. He sails June 20 on the steamship Olympic, going directly to Malmö, Sweden, where he is to direct two concerts. From there he retires to rest and to work at his villa at Ainola, near Helsingfors, Finland, where he was visited not long ago by the Leipzig correspondent of the *MUSICAL COURIER*, who gave a vivid pen picture of the home and domestic life of the famous composer.

Bend, Ind.; Urbana, Ill.; Anderson, Ind., and Dayton, Ohio.

The Popular Concert series is shown to be an emphatic success. The entire allotment of season tickets for the Sunday afternoon concerts was sold in a few days and the number of seats reserved for single sales proved wholly inadequate, many persons being turned away at each performance.

Stockholders and directors of the Orchestra Association are congratulated on the splendid result achieved by the employment of Dr. Kunwald as musical director of the May Festival and the use of the Cincinnati Orchestra. The "greater brilliance in the ensemble work was ascribed to the fact that Dr. Kunwald devoted four weeks to rehearsals of chorus and orchestra, instead of the customary one week." Critical reviews are quoted in the report to show that practically all the authorities were unanimous in declaring it "the greatest festival ever held in Cincinnati" and that it justified beyond peradventure the placing of Dr. Kunwald at the head of the combined forces.

Official announcement is made that the season next year will consist of sixteen pairs of symphony concerts during a period of twenty-eight weeks. This is commented upon as a great step forward and an indication of the musical development of the Ohio city.

## SHATTUCK HONORED.

A letter from Berlin to the *MUSICAL COURIER* contains the following interesting information:

"Arthur Shattuck, the American pianist, and Christian Sinding, composer of the new grand opera, 'The Sacred Mountain,' were the only guests at a dinner given by the King and Queen of Norway on the night of May 17. At various times Arthur Shattuck has played by request of the King and Queen of Norway, but the recent dinner at the palace was purely personal and social. Mr. Shattuck passed a

week at the Sinding home in Norway, after which the composer accompanied him to Germany, where other performances of the Sinding opera are to take place."

## "BE HAPPY," SAYS SLEZAK.

In conversation with a *MUSICAL COURIER* representative recently, Leo Slezak made some sage remarks upon the subject of happiness and why musicians especially should strive for it at home.

"If you would sing well, or flash your fingers across the piano keyboard with effectiveness," said the tenor, "see that your home life is happy, for it is the life with the smile that wins. The musician with the dual personality who wears a glad smile away from his own fireside, but who sulks and finds undue fault when in the bosom of his family, is not the one who usually succeeds. Acting the part of Mr. or Mrs. Nagg at home is bound to show itself in the artistic work of the musician. Playing with the baby on one's knees may not be precisely dignified for public practice, yet it is good for the tired nerves of even the greatest singer, pianist, or violinist. I have met and talked with a great many people and I am satisfied that my viewpoint is correct. I have been told that the late E. H. Harriman loved his home and that his invariable rule was to quit business at four in the afternoon so that he might be among those who meant more to him than even his thousands of miles of busy railroad track.

"Distinguished musicians, artists, novelists and statesmen," continued Slezak, "whose names stand forth conspicuously as men of upright character, were all men whose home interests were not subordinated to their business. It is all very well to say that to succeed in a superlative degree one must be 'wedded to one's art or business,' but this statement needs qualifying. Relaxation is essential to every man who labors hard, and it comes most naturally with wife and children. A game of chess and checkers after dinner is the most natural thing in the world and I have found that my wife and children can win quite as often as myself and I hardly know which of us enjoys these games most.

"On the nights when I sing I always want to have my wife and my son and daughter near me before going to the opera or the concert hall. I could not do myself justice if their strengthening influence were denied me. Somehow my voice would stick in my throat in the event of any domestic misunderstanding. The very fact that I have three souls near to me to work for, spurs me to do better things. During my big scenes I see their faces, and almost hear their words of encouragement. There is nothing like that in all the world, not even the plaudits of the multitude.

"Many men who have gained fame in opera and in the concert field feel precisely as I do and they follow the same lines in much the same way. I know of an instance where a famous pianist, whose technic always was a matter of favorable critical comment, once fumbled the keyboard as the result of a squabble at home just before the concert. The inevitable moral is plain—keep cheerful at home, play with the family and the music you make will be better."

Those are sweet and loyal words, and we print them because they are so different from the usual things great tenors say when they have an opportunity to break into print. Slezak has a child-soul and that helps his song to steal into the hearts of his listeners as easily as it does.

## WAGNERIAN DISCORD.

Domestically, the Wagner family and its related branches continue to remain in a turmoil. Daniela Thode (née von Bülow) was divorced from her husband last week at Heidelberg, Germany.

In the concert of the Powers, the United States seems to be playing the fife just now.

## MINNEAPOLIS ORCHESTRA FACTS.

When the Minneapolis Symphony Orchestra returned home from its eight weeks' spring tour Sunday night, June 7, it had traveled a total distance of 8,300 miles, appeared in forty-nine cities located in eleven different States and one Province of Canada. Mr. Oberhoffer conducted a total of one hundred and five concerts, and approximately 100,000 people heard the orchestra and the soloists.

To go a bit more into detail it might be mentioned that of the forty-nine cities visited, five were in Minnesota, six in North Dakota, four in South Dakota, six in Iowa, two in Wisconsin, nine in Illinois, four in Indiana, two in Michigan, four in Missouri, three in Kansas, three in Nebraska and one in the Province of Manitoba. In thirty-six of these cities the orchestra played an afternoon and evening concert; in seven cities, one concert only; in three cities, four concerts in two days; in one city, five concerts in three days, and in one city, six concerts in three days.

The repertoire from which the programs were compiled contained fifty-six compositions, and that of the seven soloists thirty-five. The figures for the orchestra do not include the encores, which would add about ten more works to the total number. With an average of eight compositions to a program and excluding the concerts which were devoted to oratorios, the approximate number of selections played totaled 775.

This week the orchestra, under Mr. Oberhoffer's leadership, took part in the sixth quadrennial music festival given by the American Union of Swedish Singers, a festival of national importance, for it is participated in by choruses from the entire United States. With Tuesday night, June 9, ended the eleventh season of the Minneapolis Symphony Orchestra, a signally successful one in the history of the Orchestral Association, with the brilliant record of 165 concerts, an attendance of 90,000 for the Minneapolis series, 100,000 for the spring tour, and approximately 30,000 for the Eastern tour last February and March.

## STRAUSS ON VON SCHUCH.

Richard Strauss, in speaking of his personal loss in the death of Ernst von Schuch, said of the lamented Dresden conductor: "I do not believe that there were many men to whom Schuch was what he was to me. Friend, patron, protector, all these after all nothing but words. My 'Elektra,' my 'Rosenkavalier' are things which without the conception of Schuch only half exist for me. It is seldom that an orchestra leader has so actually become one with the very fibre of his instrument, the orchestra. When he stood at his desk there seemed to be a real physical contact between him and the musicians. Members of the orchestra have themselves so described this to me. For my works he became really a collaborator by reason of the unrestricted presentations which his study of them vouchsafed. He understood my desires without the necessity of words—a glance usually sufficed. We looked at each other at the rehearsals, I nodded my head—or he did, as the case might be—and mutual understanding was there."

## VACATIONS HAVE COME.

Vacation time is here and the American musician is preparing to hie himself to forest, mount and sea, where for several months to come he will escape the plaints of pupils, the exactions of the public, and the scalpels of the critics. Some of the more rugged of the music fraternity are planning to make their annual pilgrimage to Bayreuth and Munich with a stopover for a bit of Covent Garden Opera in London, and a performance or two in Paris, but when all is said and done those tonal brethren who stay in America and spend the loaf-

ing time in self study and communion with the music of Nature usually are more refreshed in the autumn and generally have a larger bank balance with which to face the September landlord and wait for the new October crop of winter pupils.

## CONCERNING SPRING FESTIVALS.

A series of exceptionally successful music festivals has just been held in large and small communities all over this country, and MUSICAL COURIER representatives who attended and reported nearly all of them are a unit in declaring the average artistic standard maintained to have been higher than ever before. In nearly all cases, the choral backbone of the festivals was supplied by local choruses, local conductors led, and many of the solo parts were undertaken by local artists. The employment of local talent is the only real warrant for the existence of a music festival. When a city like Cincinnati is able to supply also its own orchestra, then the highest point of festival efficiency has been obtained. In the matter of the financial deficits which formerly had come to be regarded as traditional and unavoidable, improvement must be noted also. Interest is more general, and mere names are not sought by the committees in preference to singers who are able to perform oratorio. After the Worcester (Mass.) Festival, on the suggestion of the MUSICAL COURIER, ceased to squander its receipts upon poorly equipped opera "stars" who were in the habit of reading their oratorio roles after only one quick rehearsal, and engaged American singers of dignified and thorough artistic attainments, the other festival associations followed suit, and the result was a wider field for the activities of our native vocalists, better musical results, and deficits which dwindled to a minimum and eventually were supplanted by profits. The opera "star" should not be barred from festivals; on the contrary, a few brilliant selections supply variety between the more serious offerings of the festival occasion, but the "star" without oratorio experience should not be permitted to usurp the places of those singers who are best qualified, through knowledge of the style and spirit required, to deliver the leading parts of the classical and modern oratorios.

## NOT PUBLIC BUSINESS.

It is not a pleasant spectacle to see how our daily papers treat the proceedings at the current Chicago divorce trial of a well known musical personage. It is no wonder that Europe regards our daily press as naive, unethical and sometimes deliberately vicious. Matters of the kind under discussion at the Chicago trial are personal and do not constitute public news in any sense of the word.

## RETREAT IN GOOD ORDER.

Milton and Sargent Aborn sailed for Europe last week, to seek singers there for the Century Opera personnel. The Messrs. Aborns announce that their organization will sing many of their performances in Italian next season. This is the severest blow which the cause of opera in English has suffered to date.

## NO MORE FAIRY TALES.

Grown up persons do not believe in fairy tales. Grown up persons read the MUSICAL COURIER. We suggest, therefore, to press agents, not to send us any more tales about their artists, because we shall refuse to publish them.

## MUSICAL DOCTORS.

The physicians at Bellevue Hospital gave an orchestral concert last week on the grounds of that institution. Over 1,200 patients listened. Their condition will be watched with interest this week.

## VARIATIONS

### Letters of Musicians.

This department, continually on the alert to supply its readers with the latest word in musical matters, has been busy recently with researches into the unpublished correspondence of some of the great tone masters, correspondence of so personal a nature that biographers dare not print it and museums which own the autographed letters in question have not the courage to display them publicly. For obvious reasons, we cannot state how we obtained access to the documents, or where they now are hidden away from irreverent eyes. Copies of the letters follow:

To Hans Klumpenheist, Grocer:

Inclosed please find payment on account of bill rendered.

Very truly,

JOHANN SEBASTIAN BACH.

To Heiligenenft, Publisher:

DEAR SIR.—I left an umbrella at your shop when I called yesterday; will you please return it?

Respectfully,

FRANZ SCHUBERT.

P. S.—You need not bother; I've just found the umbrella behind the hatstand.

To Peter Glanzschmier, Upholsterer:

SIR.—How much do you charge for revarnishing chairs?

Most obediently,

W. CHRISTOPHER VON GLUCK.

MY DEAR NEPHEW.—Replying to your question, I would say that the weather here has been partially cloudy at times, with bright sunshine at others.

Affectionately,

LUDWIG VAN BEETHOVEN.

MY DARLING WIFE.—I have seen some lovely ladies' hats during my stay in Berlin; I will tell you about them when I return.

With devoted love,

ROBERT SCHUMANN.

To Angelica B.—:

Yes, my dear. To you and me, who understand, ah, cui bono? The soul's conflict. . . . You, and you only, will appreciate what I have left unsaid. Chacun son gout! What is art? What is life? Who are we? Mandas las carnes. What are they? It is to my other self that I speak. I kiss your finger tips. Heir begreift der mensch sein Ende. Goethe! Homo multarum litterarum!! Divine one! Helas! Heaven is eternal. Panta rei. You, beautiful goddess. El corazon. And thus I say, Se non é vero, e molto ben trovata. Tiens, tiens!

Your adorer,

FRANZ LISZT.

To Simrock, Publisher (Post Card):

DEAR SIM.—We are having a nice time here. Wish you were with us.

Your

JOHANNES BRAHMS.

To Hans von Bülow:

FRIEND HANS.—What's the difference?

Anxiously, RICHARD WAGNER.

To Giacomo Meyerbeer:

ESTEEMED MEYERBEER.—I am sending to you Mme. Washemoffski, a Polish laundress, who does excellent work, returning your laundry in a week's time with very few pieces missing. She does not use chemicals and collects in advance.

Faternally,

FRÉDÉRIC CHOPIN.

SWEETEST WIFE.—Regarding my shoe measure, I hasten to let you know that it is 7½D. When knitting the slippers please remember not to get lumps in the toe, as you did last Christmas. They hurt like the very deuce. Am sending by this post my pair of socks to be mended. Please return them quickly, as I must go out day after tomorrow.

With kisses,

WOLFGANG MOZART.

To Gunther Brinkmüller, Merchant:

Thank you for sending the samples. We do not need any at present.

FELIX MENDELSSOHN.

To Fürstner, Publisher:

DEAR FÜRSTNER.—I used two bottles of ink in scoring "The Legend of Joseph." I think you should stand your share of this. Please send ten pfennigs by return mail.

Expectantly, RICHARD STRAUSS.

From Simplicissimus,

"Wagner may I not call me  
Bülow would that I were not,  
But Beidler so must I name me."

(Siegfried in "Walküre.")

### Hail to the Hackneyed.

What a grand thing it is to create something, says the Western Musical Herald; to blaze a new path through the wilderness; to give a new message to the world, either in musical form or contents. Mendelssohn did it when he wrote the "Spring Song" and "Spinnlied"; Weber's "Perpetual Motion" has remained the first and last of its



species; Grieg struck many new chords on his lyre; Sinding's "Marche Grotesque" and "Rustle of Spring" are distinct innovations; Poldini's "Dancing Doll" is original; Benjamin Godard's "Pan" is quite inimitable; Henselt's "If I Were a Bird" and Raff's "Fileuse" will always be remembered, and so will Rubinstein's "Melody in F"; and let no one sneer at Mascagni's "Intermezzo" and Nevin's "Narcissus." A tune that goes around the world must have merit. And then there is Sullivan's "Lost Chord," MacDowell's "Water Lily," that little gem by a great master, Dvorák's "Humoresque" and Rachmaninoff's tragic "Prelude."

#### Musical Meat.

Peach Melba, Pear Gadske and Eggs Meyerbeer, Rosini and Opéra now have been joined by Tenderloin à la Beethoven. It is served at Rector's.

#### All Customers Satisfied.

A man called on Gerardy, the cellist, recently to see if he could sell him a cello. Gerardy replied that he is not in the market for instruments, as he uses only a "Strad." The man replied, "All right, I'll make you one." This did not happen on Manhattan Island, as the anecdotist relates, but so far as we are concerned, we would not be surprised if it had.

#### A Slander Refuted.

New Bedford, Mass., April 27th.

My Dear Mr. Liebling:

I notice in a recent issue you take occasion to refer to us piano players in picture palaces as merely "piano pounders." This statement of yours got on my nerves. Just to show you that we are not all "piano pounders," but that some of us have feelings on the subject, I enclose a couple of articles out of a series which I have been writing for the past four months, which I am sure voices the sentiments of many of my brethren the country over who are engaged in the same kind of work. I may say that I have played in picture palaces from the Atlantic to the Pacific, and have found in the pictures ample inspiration for the exercise of all I know about music. To my mind, it is the best school of training for aspiring young operatic composers that has yet been devised. "Audi alterem partem."

With kindest regards to the editor of "Variations," which I have read for many years with ever increasing pleasure, I am,

Very sincerely yours,

E. M. LATIMER.

And let us say in very much belated answer to Mr. Latimer's letter that we have read his articles in the New Bedford (Mass.) Sunday Standard and enjoyed them hugely. If he represents in knowledge and musical resource the average pianist in the "movies," then our latest shaped straw helmet is off to him. Never again shall we ignorantly refer to his guild as "piano pounders."

#### Down with Beethoven.

Puck suggests that the lady militants of England bring their little axes to America and busy themselves with the sculpture in the capitol at Washington. And, say we, let the axe wielders, as they pass through New York, not forget to take a hack or two at the awful Beethoven statue on the Mall, in Central Park.

#### Handel Comes into His Own.

[From the Greensboro (N. C.) Herald.]

It is impossible to fully describe the magnificent rendition of Handel's "Messiah"; words alone cannot describe words and melody. There were chords, majestic and abrupt, as if to arrest attention; there were passages solemn and stately; strains tender and sympathetic; measures bold and intrepid, as if to inspire confidence; there were tones of pleading and pathos; dying diminuendos and crescendos; there were melancholy minors and triumphant majors. To one who listened for the simple love of listening, there was a note for every emotion of the human heart. There were notes that told of pain and sorrow, of joy and gladness, of hope and faith, of fear and anxiety, of restlessness and tumult, of confidence and inspiration, of reverence and love.

#### The Winning Bet.

In the New York Evening Post of May 30, 1914, there was an anecdote about a horsey chap who never talked anything but the vernacular of the turf. He and his friend attended the opera. "What's the show?" asked the friend. "Great, perfectly great," answered the horsey one; "it's 'Pagliacci,' with Caruso up."

#### A Musical Soul.

On his recent trip to Europe Caruso created no little stir when he appeared at the first steamer dinner in an evening coat of latest cut, perfectly creased trousers and patent leather shoes that squeaked at every step.—New York Press.

#### Life's Little Troubles.

From "En Passant," by the late Emil Liebling, of Chicago.

The parents who inform you that they do not wish Sallie to become an artist, but only to play for company.

The student who at the eighth lesson inquires if it is the sixth or seventh of the term.

The charmer who comes to your office about an hour too early to leave her music roll and then starts out on a shopping tour, returning every fifteen minutes with her purchases. A wrangle over the counter finally causes her to arrive too late for her lesson.

The mother who sits at your elbow during her daughter's lesson and says: "Now, Sallie, you never played as badly as that at home."

The girl who wants to study Liszt's second rhapsody because it was presented to her by an uncle.

The inquisitive student who begins to ask lengthy questions after her lesson is finished and while the next pupil is waiting to commence.

The old pupil whom you have not met for fifteen years, but who in the P. S. of her letter asks for a list of 500 practical teaching pieces.

The pupil who leaves her jewelry on the piano.

The student from out of town who pens special delivery letters or sends telegrams which are delivered at your home at 2 a. m.

The anxious inquirer who insists upon knowing whether it will pay and how long it will take.

The student who always makes a new mistake whenever an old one is corrected.

The one who wants to begin the piece all over again because she thinks that she can do it better the second time.

The pupil who wants to know what the composer was thinking of when writing that particular nocturne.

The pupil who hands you small local checks on out of the way localities, leaving you to pay the exchange.

Finding out that your best pupil has left you by seeing her name on another teacher's program, playing the pieces you taught her. (This is especially pleasant.)

The omniscient student who has heard everybody, played everything, been everywhere and then compromises on the "Träumerei" when asked to play.

The student who straps her music roll so tight that no person on earth can undo it.

And, finally, the girl who believes in the "open door," and never shuts yours when leaving.

#### Are Animals Musical?

Well, we have Hugo Wolf, Dudley Buck, Dr. Walter Parrett, Arthur Bird, Felix Fox, Lillian Dove. Any more?

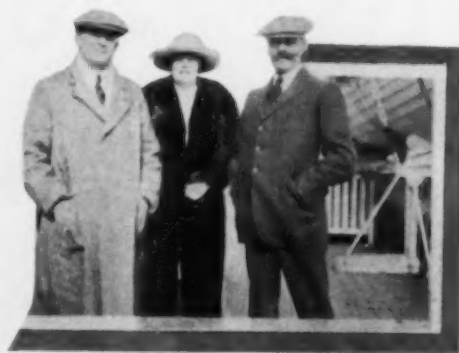
#### Kingston Has Returned Home.

Morgan Kingston, the popular Welsh tenor, appears in the accompanying photograph, with his coach and teacher, Evelyn Edwards, on his homeward bound trip aboard the steamship Olympic. Kingston, whose remark-



ON BOARD S. S. "OLYMPIC"—MORGAN KINGSTON AND HIS TEACHER, EVELYNE EDWARDS.

able voice and talent had attracted wide attention and praise in the British Isles, was engaged on the strength of that reputation by the Messrs. Aborn to appear as the principal tenor at the Century Opera House for the initial season of this popular American organization.



MORGAN KINGSTON (LEFT) AND HIS TEACHER, EVELYNE EDWARDS (CENTER).

Notwithstanding the fact that the tenor had never appeared on any operatic stage before, Kingston's success on the opening night was immediately stupendous. The

#### Sind Thiere Musikalisch?

Nun, wie haben Carl Löwe, Richard Strauss, Siegfried Ochs, Carl Hahn, Marie Murin, Bruno Huhn, Clarence Adler, und Rudolph Ganz. Giebt's noch andere?

#### Les Animaux Sont—

But we don't know any in French.

#### America's Musical Independence.

Paderewski was entertained to dinner recently by the Bohemians of New York. The perusal of the list of guests shows how music in that city is supported mainly by those of foreign birth or descent, out of 166 names only 39 being Anglo-Saxon.—London Musical News.

#### Mysterious Mirth.

From London Musical News, too, comes the information that there has been a "Jubilee of the Royal College of Organists." What have they got to feel jubilant about?

#### Harrowing Opera Plot.

Henry T. Finck tells us in the New York Evening Post that in Stravinsky's opera, "Le Rossignol," there are parts for a real nightingale, sung by a soprano voice in the orchestra, and an artificial nightingale, which is represented by an artificial bird. In the plot the real nightingale is a wonderful bird commanded by the Emperor of China to appear at his court. The bird comes in due course, and enraptures to the point of imitation all who hear it by the beauty of its song. Meanwhile the Emperor of Japan sends to his brother Emperor an artificial nightingale whose song is even of greater splendor than that of the real bird, and the real bird is driven away to its tree in the open country. Ultimately he returns, however, and by means of a bargain with Death he saves the Emperor of China's life.

#### An Aviation Concert.

Overture, The Flying Dutchman.....Wagner  
Soaring.....Schumann  
On Wings of Song.....Mendelssohn  
Air Varié.....De Blériot  
Ride of the Valkyries.....Wagner  
Hungarian Airs.....Wieniawski  
Nuages (Clouds).....Bemberg  
If I Were a Bird.....Henselt  
Nearer, My God, to Thee.

LEONARD LIEBLING.

New York critics were unanimous in their praise of his remarkable voice and the occasion left small doubt as to the final outcome of the young Welshman's American career. His many other appearances at the Century and at various concert engagements throughout the United States tended to enlarge and to certify his artistic worth, and it is quite safe to predict that no singer could have desired a more brilliant success in his first year's advent in a foreign land; in fact, the young tenor himself expressed his sentiments of the matter, as he was stepping aboard the ocean going steamer, which was to carry him to his summer home at Charley Wood, Herts, in England, by saying that he was extremely delighted at the generous way the American people had taken him to their hearts, and that the opening of the Century Opera House would remain a red letter day, or rather night, in his life. Kingston also cannot sing the praises of the American critics too highly because, as he says, the help and vast amount of encouragement they gave him was invaluable in the success he made here.

Mr. Kingston will spend the summer months in dividing his diverse energies between enlarging his operatic repertoire and coaching in dramatic work. He will return to New York some time in September to be ready for the opening of the Century Opera for the 1914-15 season, during which he will again appear as the principal tenor.

#### Noted Artists for East Orange, N. J.

The Essex Grand Concert Company announces ten concerts for next season in the East Orange High School auditorium, on the evenings of October 23, November 6 and 10, December 4 and 18, January 8 and 22, February 5 and March 5.

The concerts will be arranged in two courses. In Course A will appear the following: Pasquale Amato, baritone; Giovanni Martinelli, tenor; Frieda Hempel, coloratura soprano; Lucrezia Bori, lyric soprano; the Philharmonic Society of New York, Josef Stransky, conductor; soloist, Rudolph Ganz, pianist.

In Course B will appear the following: John McCormack, tenor; Antonio Scotti, baritone; Emmy Destinn, soprano; Johanna Gadske, soprano; Fritz Kreisler, violinist.

The concert company has also arranged for the services of assisting artists, who are the following: Anna Case, soprano; Louise Cox, soprano; Mabel Garrison, soprano; Sophie Braslau, contralto; Maria Duchene, contralto; Paul Althouse, tenor.

Frieda Hempel, of Course A, will sing October 23. John McCormack will provide the first number of Course B on November 6.

## MANY INTERESTING RECITALS IN LINCOLN.

### Reception at Governor's Mansion—Story Tellers' League Events—Junior Matinee Musicales—Lesser Musical Happenings—Marriage of a Mendelssohn Descendant.

1614 O Street,  
Lincoln, Neb., May 19, 1914.

Carlton Cummings, pupil of Mr. McCreery, gave his recital for graduation in Wesleyan Auditorium, Thursday, May 7, assisted by Theresa Pearl Hight, reader, and Ruth Martin, accompanist. Mr. Cummings has been a member of the Wesleyan Male Quartet for the last three years and has extensive plans for concert work for next fall. His voice is high and clear, and his musicianship was particularly marked in Bohm's "Silent as Night," Spross' "Yesterday and Today," in which the high C was well taken. Miss Hight delighted the large audience with her readings and Miss Martin proved an efficient accompanist.

The program was arranged as follows:

"Onaway, Awake, Beloved," from "Hiawatha's Wedding Feast," Coleridge-Taylor; "Sing, Smile, Slumber," Gounod; "Lullaby," from "Jocelyn," Goddard; "This Flower You Gave Me," Bizet; "Lend Me Your Aid," from "Queen of Sheba," Gounod; "Somebody Did," "I'm Fat," Miss Hight; "The Linden Tree," Schubert; "Moonlight," Schumann; "Silent as Night," Bohm; "Walter's Prize Song," from "The Mastersingers of Nuremberg," Wagner; "Roses in June," German; "Yesterday and Today," Spross; "The Rosy Morn," Ronald.

#### UNIVERSITY SCHOOL OF MUSIC RECITALS.

Hazel Ritchey, a pupil of Howard Kirkpatrick, gave a graduation recital in the Temple, before a large and enthusiastic audience. Her rich contralto voice showed to fine advantage in the following varied and difficult program:

"Hymen, Haste, Thy Torch Prepare," recitative and aria from "Semecle"; "Rejoice, My Countrymen!" recitative and aria from "Belshazzar," Handel; "Der Wanderer," "Der Tod und das Mädchen," "Aufenthalt," Schubert; "My Heart Is Weary," recitative and aria from "Nadeschda," Thomas; "Adoration," Allitsen; "Beloved, Take All," Clutsum; "None but the Lonely Heart," Tschakowsky; "Arietta," Kirkpatrick; "My Light," Spross; "Dew in the Heart of a Rose," Foote; "The Bailiff's Daughter of Islington," old English; "Hindoo Song," Bemberg; "Cycle of Life," "Down in the Forest," "Love, I Have Won You," "The Winds Are Calling," "Drift Down, Drift Down," Ronald. Helen Burns was at the piano.

On Monday evening, May 18, Kathrine Kimball, daughter of Willard Kimball, of the University School of Music, and a pupil of Howard Kirkpatrick, gave her recital for graduation in the University Temple Theatre. The theatre was crowded and Miss Kimball was given an ovation at the close, which was richly merited. Her beautiful high voice, her charming personality, her depth of feeling, her determination to win, all combine to make her what she is—a delightful singer.

Her program follows:

"Deh Vienne, Non Tardar," Mozart; "The Lass with the Delicate Air," Arne; "Mondnacht," "Volksliedchen," "An den Mond," "Der Nussbaum," Schumann; "Wie bist Du, Meine Koenigin," Brahms; "Der Freund," Wolf; aria from "Ernani," Verdi; "To Daisies," Quilter; "Bon Jour, Suzanne," Delibes; "In the Woods," Bizet; "Now Sleeps the Crimson Petal," Quilter; "Your Eyes," Schneider; "Call to the Woods," Bath; "The Sea," MacDowell; "The Enchanted Forest," Phillips. Lauretta Spencer was at the piano.

#### LINCOLN MUSICAL COLLEGE RECITAL.

At Curtice Hall a recital was given by Opal Brookley and Vashli Moore, pupils of F. A. Delano, of the Lincoln Musical College. They both possess good soprano voices and gave the large audience the following program:

"Musetta's Waltz Song" (Puccini), Miss Brookley; "Thou Art Mine All" (Bradsky), "Eyes of Blue" (Orth), "Carmina" (Lane Wilson), Miss Moore; "Allerseelen" (Lassen), "Sandmännchen" (Brahms), "Fruhlinglied" (Coenen), Miss Brookley; romanza (Mascagni), Miss Moore; "The Blush Rose" (Standing), "He Loves Me" (Chadwick), "The Kiss Waltz" (Arditi), Miss Brookley; "Le Nil" (Leroux), "Vous Dansez Marquis (Lemaire),

Miss Moore; duet, "Love's a Lyric," Miss Moore and Miss Brookley.

Mrs. Delano was a sympathetic accompanist.

#### MORNING MUSICAL REVIEW.

The last meeting, which concludes this year's study of Russian music, was held at the home of Mrs. Fred Foster, Thursday morning, May 14. This finished a year of diligent study by the members. After the program which follows, Mrs. Foster served a spring luncheon:

Romance, F major (Rubinstein), nocturne, F minor (Karganoff), Mrs. Fred Foster; "Peasant Cradle Song" (Moussorgsky), Miss Schee; A minor barcarolle (Rubinstein), "Tres de la Mer" (Arensky), Mrs. A. J. Morris; "The Dew Is Sparkling," "The Asra," "Spring Song" (Rubinstein), Mrs. E. A. Schloss.

Mrs. Luce, the correspondent for the MUSICAL COURIER, was present with her daughter Vespersia, who played two violin numbers, "Adoration," by Borowski, and mazurka, by Mylmariski.

#### MUSICALES BY HOMER COMPTON.

A musicale of extraordinary merit was given at the home of Judge Sawyer, in Floral Park, before the D. A. R. and the Humane Society, by the tenor, Homer Compton.

Mention has been made before in these columns of the splendid singing this winter of Mr. Compton, and all predictions made are steadily being confirmed by the musical public. At this musicale, the soloist sang pleasing songs and sang them directly to his hearers, who proved over and over again, by their attention and applause, that they felt the presence of a fine singer. Not the least of the enjoyment was the beautiful accompaniments played by Mrs. Compton.

Selections by the following composers were given: Bischoff, Ware, Metcalf, Forster, Kirkpatrick, Daniels, Niedlinger, Park, d'Hardelot, Busch, Schubert and Wilbey.

#### RECEPTION AT GOVERNOR'S MANSION.

Over a thousand members of the Eastern Star were tendered a reception and musicale at the Governor's Mansion, May 14, by Governor and Mrs. Morehead. The grand officers and delegates from Nebraska and surrounding States were present. It was an enjoyable occasion and one long to be remembered.

Mr. and Mrs. Campbell, from University Place, delighted all with their singing of songs by Nevin, Ronald, Galloway, Chadwick, Lang, David, Bond, Couchois and Buck. Mr. Mitchell played several cello solos, accompanied by Mrs. Mitchell, and the Lincoln correspondent for the MUSICAL COURIER, by request, sang Irish, English and Scotch folksongs.

Ices were served in the beautiful dining room by Mesdames Hecht, Trester, Stohl, Eckles, and the following charming young ladies assisted: Misses Wyman, Nicholson, Newmyer, Stone, Allan, Phillippe, Hayes, Cuba, Jeffords, Farley, Holtz and Neligh.

#### MUSICALES FOR STORY TELLERS' LEAGUE.

At the last meeting of the year for the Story Tellers' League, besides the stories, an entertaining program was given by Mrs. Lehnhoff, Mrs. Kennedy and Miss Fogelson. This consisted of Russian, German and Irish folksongs, given with splendid effect. A delicious luncheon was served by the president, Miss Putney, Mrs. Bogum and assistants.

Another entertainment, also under the auspices of the Story Tellers' League, furnished pleasure for one hundred children at the North Side Settlement House. Stories were told by Miss Lockwood and child songs were sung by Mrs. Luce, accompanied by Miss Luce.

#### JUNIOR MATINEE MUSICALES.

The members of the Junior Matinee Musicales closed the year with a musicale, a dance and a spread in Curtice Hall, under the direction of Miss Pershing and Mrs. Butler. The program was given by Lillian Helms, soprano, and Louise Zumwinkle, accompanist. It was one of the most enjoyable affairs of the season. Selections were given by Handel, Hasse, Holzel, Rachmaninoff, Arensky, Massenet, Leoncavallo and Charpentier.

#### LINCOLN CLIPPINGS.

Edith Lucile Robbins' choir presented "The Seven Last Words of Christ," by Dubois, and "Death and Life," by Shelley, at Trinity Methodist Church, before a capacity house. This was well given in every respect and proved Miss Robbins a talented leader as well as soloist.

Lillian Cinberg, of the Molzer Violin School, has signed

a ten week contract for Chautauqua work this summer. She will be accompanied by her sister, Esther.

Much interest is centered in the approaching May festival, especially on May 25, when the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, will give matinee and evening performances.

Genevieve Fodrea, violinist, who graduated with Carl Steckelberg, of the University School of Music, and afterward studied and toured in Europe, delighted a large audience at the Orpheum, Saturday, May 16.

Many music enthusiasts have attended the symphony programs presented under the direction of Carrie B. Raymond, at the State University convocations this year, and it is a pleasure to give credit where credit is due. For many years Mrs. Raymond has given of her very best, whether it were as organist, pianist or director, and she has endeared herself to every one with whom she has come in contact. This was the seventh in the series of symphonic concerts and the symphony was Dvorak's "New World," which proved a great favorite. Mrs. Raymond presided at the organ. The string quartet consisted of Mrs. Molzer, Miss Eiche, Messrs. Quick and Walt.

L. Vespersia Luce has accepted a position as violin soloist for thirteen weeks this summer. Her work will be with Chautauquas in Wisconsin, Minnesota and Iowa. She is a student with Carl Steckelberg, of the University School of Music, and a daughter of Professor and Mrs. Edward Luce, of South Dakota State Normal Conservatory, Spearfish, S. Dak.

Cards have been issued for the undergraduate recital to be given by Genevieve Rose, a pupil of Hazel Kinsella, of the University School of Music, for May 26.

Hortense Sundersheimer-Singer, of Lincoln, made her Eastern debut in her home city, Baltimore, recently. Concerning this the Baltimore Sun says: "The recital closed with a group of Chopin numbers played by Mrs. Singer, who last evening made her first local appearance since her return from Berlin, where she has been completing her studies with Ernest Hutcheson. Her performance was most interesting. She is a very brilliant player, whose work is marked by a fine sense of rhythmic proportion, so that she brought a great deal of individuality to her interpretation of the famous E flat concert waltz because of her dynamic appreciations. Her playing has warmth and color."

We note an interesting wedding, which took place at the home of Mrs. L. E. Mendelssohn, College View. It was the marriage of her daughter, Vera Alice Mendelssohn, who is the great-great-grandniece of Felix Mendelssohn. During the ceremony the famous Mendelssohn wedding march was used, while the wedding songs were sung by Belle Mendelssohn, sister of the bride.

ELIZABETH EASTWOOD LUCE.

#### To Lillian Nordica.

(Died, Batavia, Java, May 10, 1914.)

And must thou, too, sweet singer of renown,  
Now join the Choir Invisible on high—  
Putting aside Sieglinde's myrtle crown,  
Thy living wreath of Immortality?  
Shall now thy wondrous voice for aye be still,  
And no more charm the eager silent throng?  
Thou, Wagner's messenger! No more to thrill  
Rapt thousands with Walkyrie's battle song;  
The quiet heart a-weary of life's woes,  
Beat faster at thy silver sounding notes,  
And tragic bars of Verdi's passion throes  
Made sorrow's anguish rise within thick throats;  
Although thy voice is graven into sound,  
And instant touch awakes the slumbering tone—  
'Tis not thy magic presence holds us bound  
No queenly gesture makes the stage thy throne!

Through echoes of long years thy songs shall ring  
For this good world genius ne'er forgets;  
All lands to thee their final plaudits bring,  
Walhalla's vales a goddess now begets!  
Sleep, singer, soft beneath the starry sky,  
The summer winds play o'er thy homaged tomb;  
Glorious to live—immortally to die!  
O Fame! crowned with the Grail's imperial plume!  
—St. Louis Globe-Democrat.

Penelope—One thing about an automatic piano is, it doesn't have to be coaxed to play.

Percival—And a better thing about it is, it can be stopped any time without having its feelings hurt.—Puck.

# MRS. KING CLARK

Mezzo  
Soprano

American Tour  
WHOLE SEASON 1914-15

Management, M. H. Hansen  
627 Fifth Ave. New York



### Ellen Keller's Violin Art.

An exceptionally accomplished violinist is Ellen Keller, whose appearances in Europe and America have resulted in a series of successes striking enough to induce Miss Keller to undertake a tour in this country next winter under the management of Gertrude F. Cowen.

Miss Keller, a remarkably handsome brunette of striking figure and personality, was born in Canton, Mass., not far from the town in which Geraldine Farrar first saw the light of day, and it is an ethnological coincidence that she resembles the prima donna very much in feature and manner.

After a study period in Boston under Lillian Shattuck, Miss Keller went to Berlin, where she was at once admitted to the Royal High School of Music, and came under the personal tutelage of Joachim, then the director of the institution. Her other teachers there were Klingler, and, later, Willy Hess, with all of whom she encompassed the entire violin literature and acquired a repertoire embracing all styles and schools. The young artist's graduation and semipublic debut were effected at one and the same time and under the most brilliant circumstances possible, for Kaiser Wilhelm attended the commencement exercises and was an interested listener and spectator. His applause for the lovely and gifted American girl was not outdone in enthusiasm by any one else present.

In this country Miss Keller has appeared often in a solo capacity, and her appearances uniformly resulted in a warmly favorable reception on the part of the public and the press.

The Canton Journal says of Ellen Keller that she delighted her hearers, has marked intensity and abandon, and held the audience spellbound. The Providence (R. I.) Journal lauds the player's rare degree of intelligence, mastery of style, considerable technical ability, etc. The Dorchester (Mass.) Times hailed every note placed by Miss Keller as a delight, and remarked specifically, "seldom, if ever, has the club had the privilege of listening to such exquisite music." The Boston Transcript lauds the Keller playing as of rare artistic excellence, fine in expression, and as having roused the listeners to enthusiasm.



ELLEN KELLER.

Frederick Johns, the well known Boston critic, wrote: Miss Keller is a very attractive picture as she plays, and more than most girl violinists imposes her personality into

her music. She has temperament, passion and abandon; a violinist of interesting parts whom we should like to hear more often."

One of the appearances which Ellen Keller made last winter was with John McCormack, and she won her way to a splendid reception.

Her tour is booking satisfactorily under the Cowen aegis, and early New York dates will be with Mrs. Bramhall's Tuesday salon, and a recital. Miss Keller should prove to be a valuable acquisition to the ranks of the American girls who have gained glory on the violin.

### Rare Honors Conferred upon Madison Woman.

Madison, Wis., June 6, 1914.

The announcement has been received here from Le Ministre de l'Instruction publique et des Beaux Arts, in Paris, that the decoration of Les Palmes Academique has been awarded by the French Government to Ada Bird, director of the Wisconsin School of Music, Madison, Wis., thus making her an Officiere d'Academie in recognition of her great work in the field of music to which she has devoted her life and in appreciation of the special service she has rendered through her continuous, intelligent and highly successful efforts in introducing, creating interest in and interpreting the musical compositions of French masters. She has given particular attention to this in her school of music, and through her personality and great ability as a teacher she has had a wide influence in bringing the French composers and their works before the public.

In the public recitals of the school the programs have often been largely and sometimes entirely made up of modern French composers by whom her work in behalf



ADA BIRD.

of French art has been recognized and has been favorably mentioned in the Paris musical journals. Modern French composers almost entirely unknown in her vicinity have been introduced by Miss Bird.

She is especially well fitted for this because of her previous training, for after a three years' course at the Royal Conservatory of Leipzig, from which she was graduated with high honors, she spent another year studying under the famous Marmontel pere, professor of piano in the Conservatoire National de Musique in Paris, and since then has returned several times to Paris for study.

Upon her return from her studies abroad Miss Bird established the Wisconsin Conservatory of Music and conducted it with great success for several years until it was

merged with the University of Wisconsin School of Music with which she remained connected as teacher of piano for fourteen years, when she founded the present Wisconsin School of Music, of which she is director. She is also head of the piano department and it is only necessary to come in contact with her forceful and artistic personality to understand the great success with which the school has met.

### Concert Advertising in Vienna.

A Säule or pillar like the one in the accompanying picture stands at every corner and on it are posted the announcements of forthcoming musical and theatrical events. The figures are (left to right) George Hamlin, Mme. Charles Cahier and Cornelius Brouseest, of the Berlin



ARTISTS IN VIENNA.

George Hamlin, Mme. Charles Cahier and Cornelius Brouseest (Royal Opera) in Vienna.

Royal Opera, all of whom recently scored brilliant successes as soloists in the annual Bach concert, given in Vienna under the direction of Siegfried Ochs. The poster announcing the concert is prominent on the Säule.

### Elizabeth Kelso Patterson to Europe.

Elizabeth Kelso Patterson, the well known teacher of singing, expects to spend her summer vacation abroad, leaving New York June 19. Miss Patterson spent fifteen years in Europe, singing and teaching, and looks forward to meeting many old friends in London, Paris and Berlin. Her residence-studio, 257 West 104th street, New York, will be opened next season on September 15.

### Cooing Doves.

The musical critics of London, during the present season, are expected to cover from six to nine concerts and operas a day. Yet a harsh word seldom escapes their pens. New York Evening Post.

### ARTISTS SNAPPED AT THE COLUMBUS, OHIO, FESTIVAL



MAUDE KLOTZ, SOPRANO; MARION GREEN, BARITONE; JOHN FINNEGAN, TENOR; WALTER KIESEWETTER, ACCOMPANIST.



CONDUCTOR KNOX, OF COLUMBUS MAY FESTIVAL; MAUDE KLOTZ AND MARION GREEN, SOLOISTS, AND MISS LACEY, PRESS REPRESENTATIVE.

## OBITUARY

### Chevalier N. B. Emanuel.

Chevalier N. B. Emanuel, director of the Chicago Opera School and a musician of note, died Tuesday, June 2, at the Winnetka Sanitarium, Winnetka, Ill.

Mr. Emanuel was born in Birmingham, Eng., in 1848 and had just reached his sixty-sixth birthday. About two years ago he was stricken with pneumonia while conducting his orchestra at Ravinia Park and since that time he has been in poor health, death having been expected for several weeks. His wife was at the bedside. They had no children.

Mr. Emanuel was educated in Leipsic, Germany. He had conducted the Royal Opera in Sweden and opera in Finland. He was at one time director of the Imperial Theatre Orchestra in Moscow and had spent fifteen years in Russia. Mr. Emanuel had also directed the St. Paul Symphony Orchestra. Henry W. Savage brought the late musician to the United States when that producer introduced his English grand opera season and for five years he was conductor of the Savage operatic organization. Later he went to Chicago, where his work was centered in the building up of the Chicago Philharmonic Orchestra, which was disbanded after a short season. After this Mr. Emanuel became assistant conductor of the Chicago Grand Opera Company; he also established and became director of the Chicago Opera School.

### Rudolf F. A. M. von Klenner.

Rudolf Ferdinand August Maria von Klenner-Dombrowski, better known in America under the name of Rudolph Ferdinand von Klenner, died at his home, 952 Eighth avenue, New York, Sunday night, May 31, following a long illness.

Baron von Klenner was a member of the Austrian nobility, a soldier, diplomat, linguist, a master of twenty-five languages, but he sacrificed all titled positions when he married the American musician of note, Katherine Wales Evans, a granddaughter of General Rochester, of Rochester, N. Y., whom he met in 1884 while she was studying music abroad.

Katherine Evans von Klenner's name is a familiar one in the musical world and to MUSICAL COURIER readers, because of her broad musicianship, general culture and progressive nature. It will be recalled that she was the only American woman to receive a prize in the Educational Department of Music at the Paris Exposition of 1900, due to a report given by her on the progress of music in this country.

Baron von Klenner became a teacher of languages at Johns Hopkins University, and later filled the same capacity at Georgetown University. He became interested in sociological conditions of New York, where his influence for good was readily felt.

### Carl C. Müller.

Carl C. Müller, the composer, often styled the best contrapuntalist in America, member of the Manuscript Society of New York for many years, formerly teacher at the New York College of Music, and having hundreds of pupils during the course of his long life (he lived to be eighty-three years old) died at the home of his sister, his only living relative in America, June 4.

Mr. Müller was of modest personality, a quiet little man who made few friends, but kept them. Of German birth, he came to the United States in 1854, and was leader of the music in Barnum's old museum, on lower Broadway. He wrote piano and organ pieces, songs, chamber music, a sonata for organ, symphony for orchestra, etc., in all of which his routine and technic were prominent. Perhaps his best known work was a translation of Sechter's Fundamental Harmony, which had wide circulation. It is said that Mr. Müller visited Franz Liszt, who played his symphony from the manuscript score, and that Anton Rubinstein praised highly his organ sonata.

### Mrs. Mary E. Raecke.

Mary E. Raecke, house secretary of the Musicians' Club, of New York, since its organization, died Wednesday evening, June 3. Mrs. Raecke, by her quiet, unassuming and thoroughly womanly manner, had become a great favorite of the club, by every member of which her loss will be deeply felt.

### Fred Nappi.

Fred Nappi, the well known bandmaster and cornetist, died suddenly from a shock of apoplexy, Saturday night,

May 30, at his residence, 100 North Sixtieth street, Birmingham, Ala.

Mr. Nappi was thirty-one years of age. Born in Italy, he went to Birmingham about eight years ago. The band which bore his name, a popular organization, had been in existence two years, although he had been identified with Birmingham musical life since his first residence in that city.

### Thomas Koschat.

Thomas Koschat, the well known Vienna composer of popular music, died in that city recently, aged seventy-one.

### Seattle's Enterprising Club.

The Ladies' Musical Club, of Seattle, Washington, the pioneer musical organization of the Northwest, closed a season of unusual artistic and financial success on Monday afternoon, May 25. The annual reports showed an increasing membership and financial assets that have been steadily added to, until the total amount seems to bring nearer each year, to a tangible reality, the aim of the organization—namely, the building of a Temple of Music.

The treasurer's report showed assets in interest bearing first mortgage securities, with cash on hand, to aggregate \$17,700, with no debts outstanding. The Ladies' Musical Club this year has expended \$1,100 for its scholarship. The recipient of this scholarship, Julius Friedman, has been studying for four years with Anton Witek, concert-master of the Boston Symphony Orchestra, having made three trips abroad with Mr. Witek for study during the summer vacations. All of these expenses and the tuition have been paid by the club. This month the club, through Mr. Witek, purchased a fine Michael Angelo Bergonzi violin for the use of the scholarship artist.

Indicative of the splendid executive ability of this organization is the fact that despite the many musical affairs with the inadequate support received by the majority of concert attractions throughout the country this season, and the high prices asked by many of the visiting artists, the Ladies' Musical Club bears the proud record of having made a financial success of every concert attraction presented for the past fifteen years, since the artist course was first made a feature of the work.

Owing to the popularity of the artist course, season ticket membership had to be limited, and 500 associate members has been the maximum admitted. This year the active and student membership totaled 158. A new department, chorus membership, has been added this season. While the chorus work has been part of the club season's offerings for many years, many pretentious plans are under way to specialize in this department.

The Ladies' Musical Club was organized twenty-three years ago, and many names known to fame both in this country and abroad as grand opera and concert artists have been members of this organization. During the twenty-three years, a complimentary opening and closing concert and regular monthly concerts have marked each season of activity. Semi-monthly meetings are held for active and student members. These opening and closing concerts are strictly invitational; all expense is borne by the club, and such artists as Busoni and the Flonzaley Quartet have been presented in compliment to the music loving public of Seattle.

The club's affairs are administered entirely by women; there is no guarantee fund, no assessments are levied, and no solicitation for either membership or the sale of tickets is made.

Sixty-five artist concerts have been given by the club in the fifteen years, which included the following attractions, the majority of artists being presented for the first time in the Northwest: The Henschels, Carreño, Kneisel Quartet, Maconda, Chicago Symphony Orchestra, Nordica, Zeisler, Gabrilowitsch, De Lussan, Spiering Quartet, Cottlow, Lilian Blauvelt, Schumann-Heink, Josef Hofmann, Bispham, Kreisler, Emma Eames, Kubelik, Gogorza, Gerardy, Rosenthal, Arthur Hartmann, George Hamlin, Gadske, Jomelli, Sembrich, New York Symphony Orchestra, Scotti and Pasquali, Tetrizzini, Bonci, Busoni, Mischa Elman, De Pachmann, John McCormack, Flonzaley Quartet, Riccardo Martin and Rudolph Ganz, Harold Bauer, Alice Nielsen, Godowsky and Ysaye.

This season's course included Geraldine Farrar, Melba and Kubelik, Kreisler and the Flonzaley Quartet.

A résumé of many years, which was presented by Mrs. M. A. Gottstein, the executive secretary, showed the results of the untiring work of the women who make up this organization. In the fifteen years of the artist-recital series the approximate sum of \$100,000 has been expended for artists, theatre expense and advertising. Receipts from recitals and membership dues have aggregated \$125,000. Expenses for local musicians, choral direction and scholarships have approximated \$10,000. There is a substantial amount of interest each year from judicious investment

of the club's funds. This interest more than takes care of the scholarship.

The retiring president, Mrs. Mitchell Gilliam, received a most sincere vote of appreciation. Officers elected for the season 1914-1915 are as follows: President, Mrs. Bamford A. Robb; vice-president, Mrs. Wm. D. Perkins; executive secretary, Mrs. M. A. Gottstein; recording secretary, Mrs. A. K. Fiske; corresponding secretary, Mrs. J. R. Hager; treasurer, Mrs. W. H. White. The members of the board of trustees are: Mrs. Mitchell Gilliam, Mrs. Wm. Hickman Moore, Mrs. H. D. Hanford, Mrs. J. S. Judah, Mrs. John L. Snapp, Mrs. Ivan Hyland.

### Spalding's Recent European Tour.

The tour of Albert Spalding, the distinguished violinist, for the season just finished, included all the important countries of Europe from the Baltic to the Mediterranean. His success throughout this nine months' tour was one continuous triumph. Herewith is presented the remarkable itinerary of 1913-1914:

NORWAY.		AUSTRIA.	
September 4—Christiania.		December 19—Trieste.	
September 7—Fredrikshald.		RUSSIA.	
September 9—Christiania.		December 27—St. Petersburg.	
September 10—Skien.		SWEDEN.	
September 11—Notodden.		January 5—Stockholm.	
September 12—Rjukan.		January 7—Stockholm.	
September 14—Arendal.		NORWAY.	
September 15—Christiansand.		January 9—Christiania.	
September 16—Kragero.		January 10—Notodden.	
September 17—Larvik.		January 11—Rjukan.	
September 18—Tonsberg.		January 12—Skien.	
September 19—Hortens.		January 13—Larvik.	
September 21—Christiania.		January 14—Sandefjord.	
September 24—Bergen.		RUSSIA.	
September 27—Bergen.		January 21—St. Petersburg.	
FINLAND.		January 29—St. Petersburg.	
October 1—Helsingfors.		ITALY.	
October 3—Helsingfors.		February 18—Genoa.	
		DENMARK.	
October 5—Helsingfors.		February 21—Copenhagen.	
October 9—Tammerfors.		February 23—Slagelse.	
DENMARK.		February 25—Copenhagen.	
October 15—Copenhagen.		February 27—Copenhagen.	
October 18—Copenhagen.		ENGLAND.	
October 20—Hersens.		March 2—London.	
		FRANCE.	
October 21—Copenhagen.		March 6—Paris.	
HOLLAND.		GERMANY.	
October 24—The Hague.		March 9—Bremen.	
October 25—Amsterdam.		ITALY.	
October 26—Deventer.		March 11—Como.	
October 27—Leyden.		EGYPT.	
October 28—The Hague.		March 18—Cairo.	
October 29—Hilversum.		March 20—Cairo.	
October 30—Utrecht.		March 23—Alexandria.	
October 31—Groningen.		March 26—Alexandria.	
November 1—Zwolle.		March 31—Alexandria.	
November 3—Leeuwarden.		ITALY.	
November 4—Amsterdam.		April 6—Palermo.	
November 5—Haarlem.		April 16—Verona.	
November 6—Groningen.		April 17—Padua.	
November 7—Deventer.		April 20—Milan (at La Scala).	
November 8—Ahrnem.		April 27—Milan (at La Scala).	
November 9—Nymegen.		May 4—Florence.	
GERMANY.		May 10—Pesaro.	
November 11—Hamburg.		May 15—Mantova.	
November 14—Bremen.		May 19—Modena.	
November 16—Berlin.		May 22—Perugia.	
ITALY.			
November 27—Bologna.			
December 5—Rome.			
December 10—Rome.			

### Business Girls Sing.

John Towers, the well known vocal instructor, author and singer, of St. Louis, Mo., conducts an organization in that city, known as "The Business Girls' Choral Union." While the society was formed only a few months ago, its progress so far has been very satisfactory, and there are about one hundred and fifty young women enrolled as members. Mr. Towers reports that over two-thirds of them "never have been absent from a single rehearsal. The voices and reading power are very encouraging, and therefore it may be predicted that when the projected annual concert takes place next year the B. G. C. U., of St. Louis, will have to be reckoned with as a factor in the presentation of part singing."

The undertaking is not a money-making one as will be seen from the fact that the girls are taxed only five cents each at every rehearsal. Mr. Towers takes no money as recompense for his services; but as he said recently: "The only reward I hope to receive is the reflection that I have been able to do a little good by stealth, without in the least blushing to find that my little efforts are likely to help the girls to achieve fame."

### Von Ende Is "Watched."

At the conclusion of the annual concert of the Von Ende School of Music, New York, last week, a surprise was in store for the genial director in the shape of a Howard gold watch, with chain and charm. This was a gift to him from the faculty and students, and the surprise and feeling of gratitude on the part of Mr. von Ende were most genuine.



### Hambourg Conservatory Activities.

Owing to many requests, Prof. Michael Hambourg and Jan Hambourg are giving a summer course for teachers, professional artists, and amateurs at the Hambourg Conservatory of Music, in Toronto, Canada. "It need hardly be said," states the announcement, "that visitors from the United States will find Toronto to be cool and quiet in the warm season and in every other way an ideal place for summer study. It is not necessary to go from the United States to Europe for music study. The Hambourg Conservatory offers the advantages of foreign teaching and Toronto represents a foreign city to dwellers across the boundary line."

The closing recital given by the Hambourg Conservatory on June 3 was a real triumph for that institution. Massey Hall, which seats 3,500, was packed to the doors. It is evident, therefore, that the Hambourg school has a strong hold on the Canadian public, and that the artistic endeavors of those artist-masters, Prof. Michael Hambourg and his sons, Jan and Boris Hambourg, are bearing ripe fruit. During the program an address was made and a beautiful Morris chair presented to Professor Hambourg by his class. The Toronto Globe commented as follows:

"The pupils who appeared made an admirable showing, and their work was a splendid advertisement of the results of the training given at the institution in the piano, violin, cello and vocal departments. Surprises that won the sympathy and the admiration of the audience were the performances of the juveniles. Max Fleischman, an eight-year-old boy, a pupil of Jan Hambourg, played Alard's violin fantasia, 'Faust,' with astonishing authority, ease of technic, and breadth and freedom of bowing. He is quite a young virtuoso, produces a good singing tone, and, above all, plays with expression. Eileen Ferguson, another young pupil of Jan Hambourg, revealed exceptional talent in her rendering of Wieniawski's beautiful 'Legende' for the violin. Her bowing was firm and exact, her tone good, and her execution remarkably accurate. Then came eleven-year-old Leila Preston, the piano pupil of Prof. Michael Hambourg, who played the Handel variations on 'The Harmonious Blacksmith' with fine, clear-cut technic, flexibility of the scale passages in gradations of tone, and an art far beyond her years. And still again Rosie Rottenberg, eight years old, who has studied only seven months with Prof. Michael Hambourg at the piano, played Karganoff's 'Marche and Tarantelle' with a lucidity of rhythm and meter and an accuracy of note execution that were phenomenal. The program was perhaps too extended, consisting of twenty-seven numbers. Gerald Moore, a boy pupil of Prof. Michael Hambourg, did credit to his teacher in Scarlatti's 'Pastorale and Capriccio.' Irene Hinks played brilliantly the first part of the Mendelssohn piano concerto, No. 1. Miss Eva Galloway won a decided success in Liszt's piano transcription of the 'Rigoletto' quartet; Madge Williamson, in d'Albert's 'Gavotte'; Evelyn Shelem, in Liszt's study in D flat; Harold Spencer, in the Bach-Tausig toccata and fugue in D minor; Marcel Anderson, in the Chopin scherzo in C sharp minor; Clive Budd, in numbers by Schumann and Rubinstein, and George Bryce, in Liszt's rhapsody, No. 6—all did credit to their teacher, Professor Hambourg. Beatrice Leach, pupil of Boris Hambourg, rendered the first part of Goltermann's cello concerto in excellent style. Pearl Brock, pupil of David Ross, sang Spross' 'Ishtar' with good voice production and intelligent interpretation. Isobel Gill, pupil of Laura Homuth, created a favorable impression in the song, 'The Cry of Rachel,' as did also Kenneth Angus, pupil of David Ross, in Verdi's cavatina from the 'Sicilian Vespers.' Louis Garten, pupil of Zusman Caplan, violin; Colin McPhee, pupil of Ernest J. Farmer, piano; Sam Sadowski and Douglas Crowe, in violin duet, and J. Souter Clark, vocalist pupil of Stuart Barker, were all successful in pleasing the audience."

### Dancing at Coney.

It is significant of the times that the amusement parks at Coney Island and elsewhere have this year arranged to have dancing play an important part in the amusement of their patrons. On all sides ballrooms have been built or made more elaborate, as is suitable for a feature of the place which is to be relied on chiefly for entertaining visitors. This is interesting, the New York Sun remarks, in view of the ban placed a year ago on the dances which are now looked upon as the principal means of entertaining visitors. Last season it was possible to dance as one wanted to only in the more or less expensive resorts. In the popular halls on the island the modern dances were prohibited. Now they are to be the mainstay of the dance resorts all over the island, for the foolish prejudices which interfered with them have disappeared. It is amusing to reflect how pernicious the influence of ignorant officiousness may be for those compelled to patronize resorts on which reform and uplift may try their misguided experiments.—Newark, N. J., Star.



AT THE SPRINGFIELD FESTIVAL.

Left to right: Harry Gilbert, Maud Powell, Richard Hageman, Evan Williams.

### Helen Bixby Wetzel's Success at Fossano.

At Fossano, in January, Helen Bixby Wetzel, the youngest prima donna on the grand opera stage, created a furor as the Page in "The Masked Ball." The role of the Page is sung by a coloratura. On the first night the theatre was filled with the elite of Southern Europe, the army officers appearing in full uniform. Miss Wetzel's first great applause came after the wonderful pizzicatti music in the



HELEN BIXBY WETZEL,  
As the Page in "The Masked Ball."

witch's cave, but at the end of the great air and dance there was an ovation, the boxes calling for "the Paggio" and the galleries whistling and cheering. On the second night there was an even greater demonstration, and although she responded to many curtain calls, the audience refused to allow the opera to proceed, and it was not until one of the directors appeared, promising an encore for the next night, that order was restored.

It was a happy moment for the little artist of eighteen years to find all of the company waiting to congratulate her when she returned to her dressing room.

### A Reminiscence of the Springfield Festival.

The accompanying snapshot shows some of the successful artists at the recent Springfield (Mass.) Festival, which already has been reported in the MUSICAL COURIER. They are Maud Powell, whose splendidly successful season has just closed; Richard Hageman, who has just left for

Europe, after a busy season at the Metropolitan Opera House, where he conducted most of the Sunday night concerts, also went on tour with the Metropolitan Opera Company, and appeared with the Metropolitan Opera House Orchestra as conductor at various spring festivals; Harry Gilbert, the accompanist, and Evan Williams, the noted tenor, who has also just terminated one of the most successful seasons of his career.

### The Wrong Ruth.

A Newark bride of the last week delegated a friend to take the details of the wedding to the newspapers. The personnel of the bridal party, the decorations of the home, the description of the bride's and bridesmaid's gowns were given, the friend jotting them down on paper as the bride recited them. Then the bride came to the wedding music. "The wedding march from 'Lohengrin,'" she said, "and Gounod's 'Ruth.'"

When the young woman reached the Evening Star office she handed in a paper inscribed:

"Wedding march from 'Lohengrin' and 'Who Knows Ruth?'"—Newark (N. J.) Star.

### Singing Society Celebrates Fiftieth Anniversary.

Music lovers assembled in the Philadelphia Quartet Club in that city on both the afternoon and evening of May 17 last in celebration of the fiftieth anniversary of the Allemania Singing Society, and were entertained by German folksongs and by members of the society and the Hessian Singing Society, of Brooklyn. Five of the original members were in attendance.

## WANTED

WANTED—A European Schooled Director and Teacher of Music desires position. Address "MUSICIAN," 615 Orchestra Bldg., Chicago, Ill.

WANTED—A baritone of a well known quartet would like a position with an orchestra or some musical organization playing at a summer resort for the whole or any part of the summer season. Address "V. A. C.," care MUSICAL COURIER, 437 Fifth Ave., New York.

## FOR SALE

FOR SALE—Valuable collection of Brass Wind Instruments, comprising practically every type from the "Serpent" to the instruments of present time. Said to be the most valuable collection of its kind in the world. For information and description address "L. B. C.," care MUSICAL COURIER, 437 Fifth Ave., New York.

### A Recent Picture of André Benoist.

André Benoist, the well known pianist, who has just completed an European tour with Albert Spalding, the distinguished American violinist, again will accompany him



ANDRÉ BENOIST,  
Pianist, who has toured Europe with Albert Spalding.

on his South American tour during the summer and will appear with Mr. Spalding in America next fall.

### Harmony in City Noises.

The name whistle usually signifies a child's toy, but a little thought will convince one of its importance in our daily life. The whistles of the locomotive, steamboat and factory, and of the letter carrier and policeman, are familiar to all.

Only a few nights ago we were treated to a Babel of the city's whistles announcing the departure of the old and arrival of a new year. In listening to the shrieking volume of discord, the suggestion presented itself of the beautiful effect which might be produced if those whistles were all attuned to perfect harmony.

Is this not an idea that could be made use of by those possessed of civic pride? Imagine the beauty of the sound of the city's whistles calling in harmonious tones morning, noon and night to the army of workers!

Such a change could be effected with very little trouble or expense, and the relief from the blatant, shrieking sounds would be most welcome. Syracuse is famous for many products—would not harmony in the city's noises be an attractive and decorative feather in the headress of our Mystique Krewe or Chamber of Commerce? Would not Syracuse be raising a standard for other cities to follow?—Extract from a lecture delivered by Melville A. Clark, of Clark Music Company, under the auspices of the lecture committee of the Board of Education, Syracuse, N. Y.

Stuttgart has followed the example of Munich in using a revolving stage, by the aid of which Mozart's "Don Giovanni" can be performed in less than three hours.—New York Evening Post.

Articles of general musical interest, with or without pictures, will be examined by the Musical Courier if sent on approval, accompanied by stamped envelope for the return of the manuscript. In the event of its acceptance, such matter will be paid for at space rates. Address all manuscripts to The Musical Courier Company, 437 Fifth Avenue, New York, Southeast corner of Thirty-ninth Street.

## DEATH AND BURIAL OF ERNST VON SCHUCH.

Deep Sorrow Aroused by Sudden Passing of Renowned Dresden Conductor—Impressive Funeral Ceremonies.

Dresden, May 27, 1914.

Like a thunderbolt out of a clear sky came the sad news of the death of our great director, Ernst von Schuch—an artist and musician, not only celebrated in Dresden, Saxony and the whole of Germany and Austria, but known as well all over the world as one of the greatest Wagnerians of his day and one of the greatest directors of all time. And as fate would have it, the "Parsifal" performances seem to have been the indirect cause of his death. It has been reported that, having become overheated in the strenuous task of leading the orchestra, Von Schuch became too suddenly cooled in the draft of an open door, and a severe bronchial catarrh resulted, which soon developed into inflammation of the lungs. Embolism setting in, he became unconscious and soon passed away.

With Ernst von Schuch has gone another of the great ones who for so many years helped to make Dresden a famous art center of Europe. They were Gudehus, Ludwig Hartmann, Felix Draeseke, Albert Fuchs, Henri Petri, etc., each one following the other with a strange and fateful rapidity, and robbing us ruthlessly of the luster of their presence. Most serious of all in the recent affliction is the terrible loss to our celebrated Royal Orchestra, which, under Von Schuch's direction, has maintained its prestige as one of the three great orchestras of the world. As his influence was equally strong in the dramatic and operatic performances, his passing, as one eulogist has well said, "Brings to an end the most glorious epoch of the history of our celebrated Royal Opera."

Von Schuch was born in Graz, November 23, 1848. First intended and fitted for the profession of jurist, his discovery as a musician of unquestionable talent was due to the merest accident, when the celebrated director, Lob, required immediate and unexpected assistance in the person of a correpetitor. Struck with the appearance of so much unlooked for talent, Lob made Von Schuch an immediate offer, but this was refused, following the wish of the young man's parents. However, not long after, Lob was surprised by a visit from him, when he announced his intention to devote himself henceforth to music. From this time forward Von Schuch advanced from one position to another until he appeared in Dresden with a troupe of singers from the St. Petersburg Opera. With this advent his Dresden career began, and with him the history of the Dresden Royal Opera, from August 1, 1872. Constantly advancing in his position here, he was made the recipient of one honor after another, from the title of Hofrat, to that of Generalmusikdirector in 1889, when he superseded such men as Rietz and Wüllner, and undertook the chief direction of the Opera. In 1897 he received the order of the "Eiserne Krone" from Franz Joseph, Emperor of Austria, and was thus raised to the rank of nobility. Soon afterward King Albert gave him the title of Geheimer Hofrat.

From Dresden, Von Schuch's fame soon spread over almost the whole of the musical world, first as a director of remarkable ability, especially in the Wagnerian opera. Later, when he undertook what was then considered a somewhat daring adventure, the direction of Richard Strauss' opera "Feuersnot," he started another epoch in Dresden's operatic history, though this was but an intimation of what was to follow, since the real era of the Strauss opera began with the first performance of "Salome," a performance which, by bringing almost every representative of the musical world to Dresden, instituted that worldwide fame which our Royal Opera has since then enjoyed and merited.

The name and fame of Dresden's fine Opera Orchestra are in themselves a testimonial to the extraordinary powers of Von Schuch, not only as a director, but also as a drill-master. It was in rehearsal where his supreme efficiency chiefly came to light. In this respect he may be compared only to Gustav Mahler. Not only was his ear attuned to the finest differentiations, but in his conscientiousness and his precision as to detail; in his keen sense for the salient features of the whole; in his innate demand for perfection—in all these respects he may well have been regarded as the "tyrant" such as Scheidemann so well describes. And when it came to performance, here the master hand and master mind were equally apparent, as he led his forces to triumphant success, helped by his phenomenal ability; his personality, magnetism and temperament; his sense for beautiful tonal effects, and his peculiar capacity for eliciting instantaneous response from his men. This, after all, was what most revealed the great director, born and not made.

Time and space fail for the enumeration of the works which Von Schuch led to success at our Royal Opera. Suffice it to say that he never failed to bring any real elements of success in a given work to light; for him the word "failure" did not exist. What he could not accomplish was impossible of accomplishment.

Known as a great Wagnerian, he was also considered by the connoisseur to be a born Mozart director, and when a Mozart opera was given under his leadership he called all the best forces of the whole operatic corps into requisition, so that in such cases a Mozart performance resembled more nearly the famous virtuosity and perfection of like performances in Vienna, where the Mozart evenings were renowned the world over. Perhaps no one understood so well the young Italian school as Von Schuch, hence the unsurpassed performances of the works of Puccini, of Mascagni and Leoncavallo. Take him on any and every side, Schuch comprised all that is implied in the term "great" director, and his like will hardly be found quickly again by Dresden, where he stood for so many years alone and unequalled.

### THE FUNERAL CEREMONIES.

The funeral ceremonies and the burial took place in Kötschenbroda. There side by side with his famous patron and discoverer, in the quiet cemetery of Kötschenbroda, he was laid in his last resting place on earth.

Last Thursday all Dresden gathered at the Cemetery Chapel to pay its last honors to the deceased. Every musical institution at home and abroad that in any way could claim connections with the great director in his lifetime was represented, while laurel wreaths and stately palms



ERNST VON SCHUCH.

with lavish floral tributes of every description were laid by them on the coffin, or around the grave, wreaths and flowers from the family, from friends, from theatre directors, composers, artists, of the stage, corporations and music schools, in fact from all musical institutions. There were to be seen on the cards the names of Strauss, d'Albert, Therese Malten, Geheimrat Hagen, Lewinger, Soomer, Scheidemann, Emma Gramman, Baron and Baroness von Kaskel, Koppel-Ellfeld, De Paschalis Souvestre. Tributes also came from the theatres of Vienna, Leipzig, Dessau, Wiesbaden and Graz; from the General Direction of the Court Theatre and Opera; from the solo personnel of the Royal Opera, from various Dresden clubs, the Tonkünstlerverein, the Dresdner Musik-Schule, etc. Representatives spoke words of eulogy in behalf of the Court. Mayor May and the Councillors Plötner, Tempel, Dr. Stöckel, Hofrat Holst, etc., were present for the city. Committees were sent from the various choral unions of Leipzig and



Graz, and the Dresdner Männergesangverein, of which Schuch was an honorary member.

In the chapel a large host of mourners assembled, including the Prussian Ambassador, Count Schwerin; the Austro-Hungarian Ambassador, Baron Braun; Gen. Consul von Klemperer, Marshall von Metsch, Master of the Horse von Haugk, Count Seebach, Privy Councillors Dr. Zeiss, Dr. Adolf and Hagen. From the Technical High School there were Dr. Görges, Colonel and Mrs. von Weber (descendant of the great composer), Privy Councillor von Seidlitz, Minister of Justice von Wolf, Director Krantz of the Royal Conservatory, the Professors Roth, Bachmann, Rains, Conductor Malata, Baron von Kaskel, Conductor Schumann, representatives from the Dalcroze School, from the Mozart Verein, Dresdner Orpheus, Dresdner Liedertafel, Dresdner Männergesangverein, Verein Dresdner Presse, etc.

As the members of the family appeared, Court Organist Brendel played in a most affecting manner motives from the "Parsifal" music. Song was supplied by the chorus from the Royal Opera and Frau Wittich, who did Bach's "Wenn ich nun einmal muss scheiden." Court Chaplain Seidler delivered the first eulogy in a touching and impressive manner. Then as the procession preceding and following the bearers of the coffin appeared and moved toward the grave, the Royal Orchestra, under Kutschbach's direction played the funeral march from the "Götterdämmerung," with majestic and powerful effect. As the coffin was lowered into the grave, Count Seebach spoke a fitting and heartfelt tribute. Addresses followed from Kapellmeister Schubert on behalf of the Royal Orchestra. Zador made a touching speech as he laid a wreath on the grave, on behalf of the soloists of the operatic corps. Friedrich Ernst spoke for the chorus of the Opera. Prof. Roth for the Tonkünstlerverein, Musikdirector Cords for the "Allgemeiner Deutscher Musikverein," Prof. Fanton for the Royal Opera of Vienna, Conductor Schneider for the Dresdner Musik-Schule, Hofrat Barthel for the Dresdner Liedertafel, etc.

The Court Chaplain then closed the impressive ceremonies with the usual prayer, and the Dresdner Liedertafel sang under Pembauer's direction, a motet of Rinck, with words by Klopstock, thus making an impressive close to all these tributes of honor and affection for the great man who has passed from us forever.

Telegrams of condolence were sent by the German Em-

peror, by the Crown Prince, Prince Johann-George, by Prince Friedrich Christian, Princess Mathilde and others.  
E. POTTER FRISSELL.

### Un' Allegro Quartetto Italiano.

Reading from left to right the following appear in the accompanying snapshot: Signora Amato, Signor Tirindelli, Pasquale Amato, Signora Tirindelli. This picture was



INTERESTING QUARTET SNAPPED AT RECENT CINCINNATI FESTIVAL.

taken at the Cincinnati Conservatory of Music during the recent May Festival.

### A Lhevinne Reminiscence.

At the conclusion of a Berlin orchestral concert, at which Josef Lhevinne played the Rubinstein and Tchaikowsky concertos last November, the venerable Prof. Klindworth was among those who visited the artists' room to congratulate the Russian pianist upon his performance. Eighty-four years of age, white haired and imposing, the distinguished professor was a striking figure among the celebrities assembled there. In the course of his chat he recalled the interesting fact that he was one of the jury which years before had awarded the Rubinstein prize to Lhevinne, when the latter at the conclusion of his course at the Conservatoire had competed with twenty-two other aspirants for the honor.

"As soon as I heard you play," said the old professor, "I

remember saying to myself that here was the probable winner, and although there were many other contestants still to be heard, my premonition proved to be correct. If you will remember, you played the same Rubinstein concerto you played tonight. While your performance even then was extraordinary, it fell far short of today's achievement, for I tell you frankly that I did not imagine that the difficult work could be given so faultless a rendition as we have just heard."

Lhevinne was naturally flattered at the tribute, while a second compliment, hardly less esteemed, came unexpectedly a moment later when he was greeted by Dr. Paul Ertel, critic of the Berliner Lokal Anzeiger. Dr. Ertel has the reputation of being peculiarly reserved in his attitude toward artists—in fact in order to preserve his rigid impartiality he seldom mingles with them personally. Shaking Lhevinne cordially by the hand, he said simply: "In my work as critic I have heard the Tchaikowsky concerto played many many times, but you have given me my first real hearing of it. It was a sensational revelation to me."

Lhevinne has filled some important engagements since his last visit to America, and his European prestige has increased to a point where he is commonly accepted as one of the leading exponents of the Russian school of piano playing.

### The Wrong Dance.

The chief was berating a patrolman. "Why did you let that crook get away from you?" he demanded. "You saw him enter the house?"

"Yes, chief."

"And you saw him come out?"

"Yes, chief."

"Then why didn't you dance right after him?"

"I did dance after him," protested the patrolman. "but you see he was doing the tango and I was using the hesitation."

### She Was Not to Blame.

Don't you remember me, Miss Piker? Only last week we danced the tango together."

"I beg your pardon, Mr. Sappington. I find it almost impossible to cultivate an acquaintance while dancing the tango."—Baltimore Sun.



ERNST VON SCHUCH AND RICHARD STRAUSS AT THE DRESDEN PREMIERE OF "DER ROSENKAVALIER."

Sitting left to right: Count Seebach, director of the Dresden Royal Opera; Dr. Richard Strauss, the composer; Musical Director Ernst von Schuch, of the Dresden Royal Opera; standing behind Count Seebach: Max Reinhardt, director of the Deutsches Theatre of Berlin; at his left, Hugo von Hoffmannsthal, author of the libretto, and Professor Roller, of Vienna (with the full beard).

## BOSTON BREVITIES.

### Hartford Composer's Work Played at "Pop" Concert—Other Chat of the Week.

Boston, Mass., June 6, 1914.

During the summer session of the Fox-Buonamici School, which begins June 8 and lasts until July 25, Felix Fox will be in constant attendance at the school and will also teach a number of private pupils. Upon the close of the session Mr. Fox is planning to take a well earned vacation at his family's summer home in Great Barrington, R. I.

#### PROMINENT VOCAL TEACHER CLOSES SEASON.

A chance visit to the studio of Priscilla White revealed the fact that her work for the season was very nearly over and her departure for a summer abroad near at hand. Before sailing, however, Miss White stated that she was presenting one of her pupils at Dana Hall School in a graduating recital and would be pleased to have the writer hear her. The invitation was accepted with alacrity, as previous experience has taught me what enjoyable and interesting work is done by Miss White's students. And this case was no exception; in fact, the recital given by Leonore Burkett was quite a revelation as to what can be accomplished by a young schoolgirl even with music as only part of her regular course of studies.

To begin with Miss Burkett has a rich mezzo-soprano voice of sympathetic and expressive quality. That it is exceptionally well trained and correctly used may almost go without saying when one knows she is a product of Miss White's teaching. In addition to all this, however, and quite apart from the usual, was the utter lack of self consciousness and the freedom of expression in all Miss Burkett's work. It was quite evident that her songs meant something to her beside correct singing of notes and clearly enunciated diction. There were individuality and artistic comprehension shown in her rendering of a program that made no concessions to the supposed limits of schoolgirl intelligence, and her presentations of such "artist" songs as Franz's "Gute Nacht," Mrs. Beach's "Ah, Love But a Day" and Ashford's "Mood" songs would have been highly commendable in a professional singer.

WORK BY CONDUCTOR OF HARTFORD PHILHARMONIC HEARD.

At the "Pops" on Wednesday night Robert H. Prutting's suite, "Mexicana," was played here for the first time. The three numbers given (the writer understands there are four), "At Twilight," "Habanera" and "Valse Espagnole," proved to be delightful music, skillfully written and full of atmosphere and color. Mr. Prutting, who is the conductor of the Hartford Philharmonic Orchestra, and a piano teacher of note in that city, possesses creative musical faculty in a marked degree, and the Connecticut city is fortunate in having such a versatile and accomplished musician as leader of its orchestra.

While in Boston Mr. and Mrs. Prutting were the guests of Mr. and Mrs. Theodore Seydel, and it was there that

the writer had the privilege of hearing two very charming violin pieces of Mr. Prutting's, written for and dedicated to Irma Seydel, their talented young daughter.

IRMA SEYDEL SAILS.

With a long list of engagements already booked, Irma Seydel, accompanied by her father, Theodore Seydel, sailed for Europe on June 6. Miss Seydel will make a concert tour of Germany, Austria, Switzerland, Holland and Scandinavia, and will be absent from this country until February 1, 1915. Upon her return she will fill engagements with the Boston Symphony Orchestra, the New York Symphony Orchestra, the Hartford Philharmonic Orchestra, the Sherbrooke (Canada) Symphony Orchestra and the Mendelssohn Glee Club, of New York.

BLANCHE FREEDMAN.

### Makes Successful Debut in Italy.

To the constantly increasing number of young American girls who have "made good" in Italy may be added the name of Jewell Robb, or Gemma Robbia, as she is called there. Miss Robb, who hails from Chicago, has just made an extraordinarily successful debut at the Teatro Rossini in Venice as Mimì in Puccini's "La Bohème."

Speaking of her work in the highest terms of approba-



JEWELL ROBB.

tion the Venetian newspapers say that not only is her voice beautiful in quality, elastic and of extended range with perfect intonation, but that personally Miss Robb is both sympathetic and beautiful. In short, they say that her natural gifts enhanced by careful cultivation have produced in her an artist who will from present appearances become a celebrity. Her portrayal of the character too was commended as being graceful, convincing and effective.

Miss Robb began her vocal study with Marescalchi in Chicago almost as a child. Later meeting Caruso she was advised by him to go to Italy to study with the late Vincenzo Lombardi, with whom she spent three years. The past season she spent in Milan coaching with Cottone and Villani and putting the finishing touches to an extensive repertoire.

### Music Publishing Pays.

An investment purchase of \$170,000 in the Times square section has just been closed, says the New York Evening Mail. The John T. Brook Company sold to Leo Feist 219 and 221 West Forty Sixth street, a four story building, on plot 51.3x100.5, near Broadway. The building enjoys exceptionally good easterly light and air, being separated by a twelve foot court from the Globe Theatre.

The property is leased for a long term of years to the Jerome H. Remick Company, music publishers, at an annual net rental of about \$10,000.

### Everybody's Doing It.

The chief was berating a patrolman: "Why did you let that crook get away from you?" he demanded. "You say him enter the house?" "Yes, chief." "And you saw him come out?" "Yes, chief." "Then, why didn't you dance right after him?" "I did dance after him," protested the patrolman, "but you see he was doing the tango and I was using the hesitation."—Judge.

## ST. PAUL SYMPHONY

### ORCHESTRA AT MUSKOGEE.

Fine Impression Made by Famous Organization—Recitals and Miscellaneous Programs Close Musical Season.

Muskogee, Okla., June 3, 1914.

The recent appearance in this city of the St. Paul Symphony Orchestra under the management of Gertrude V. O'Hanlon, was a great artistic success, the splendid work of conductor Rothwell and his fine organization being quickly and enthusiastically appreciated by large audiences. The soloists were satisfactory also. They were Mme. Rothwell-Wolf, whose charming singing of "One Fine Day" from "Madame Butterfly" was one of the festival's most artistic numbers; Clara Williams, soprano; Elsie Baker, contralto; Edna Gunnar Peterson, the Chicago pianist; Albert Lindquist, tenor, and Frederic Wheeler, basso. Miss Peterson sustained fully the reputation she is rapidly making as one of the best of America's young pianists and artists and Mr. Wheeler's voice has grown considerably and his work was artistic and satisfying. It, however, remained for Mr. Lindquist, the young Swedish tenor, who is only in his early twenties, to captivate his audiences so completely, that they could not refrain from demanding more of that beautiful voice, until finally the regular program had to be allowed to proceed, else the orchestra would miss its train for its next engagement.

Miss O'Hanlon made many friends during her brief sojourn in our city.

#### CLOSING EXERCISES OF OFFIELD HOME.

The closing exercises of the Offield Home School for Girls were very interesting. They included an artistically presented and charming little college play, and musical numbers, consisting of trios by the Deitz Orchestra, a song, "The Butterfly," Katharine Roche, by little Jane Elizabeth Seibold; "Open Thy Lattice," Gregh, by Evelyn Gidney and "Lolita" (serenade); Buzia Peccia, by Leila Frances Manson.

#### CENTRAL HIGH SCHOOL EVENTS.

For the class day exercises of Central High School a very interesting program has been planned by the supervisor of music, Ellen L. Russell. The orchestra, Boys Glee Club, Girls Glee Club and soloists, all composed of High School students, will take part.

Miss Russell has been reengaged for next year, which will make her fourth season here.

Theory of music was introduced into the course last year and 1914 will mark the introduction of musical history and musical appreciation, classes being conducted by the supervisor and assistants.

#### MRS. STEELE'S RECITALS.

Mrs. Claude L. Steele will present the following voice and piano pupils in individual recitals: On Tuesday, Leila Frances Manson, soprano and pianist (assisted by a double trio of ladies' voices with violin, cello and piano accompaniment, presenting for the first time here, "The Wish," by Cadman. Marguerite H. Butt, pianist, assisted by Mrs. Harry A. Wingo, contralto, on Thursday; Lilli Mai Davis, pianist, assisted by Evelyn Gidney, Mrs. W. T. Wisdom, and R. I. Blakeney vocalists, on Friday; Vesta Gohn Rippee, pianist, on the following Tuesday, and a miscellaneous program of the primary and intermediate grades, assisted by some of the advanced pupils, on Wednesday—five recitals in all, which close the season's work.

Mrs. Steele will conduct summer classes. L. C. S.

### Battle Hymn's Birth.

Julia Ward Howe told the story of how she came to write her stirring song, the "Battle Hymn of the Republic."

"It was during the second year of the war," she said, "and I had gone to Washington with my husband and my pastor, Rev. James Freeman Clarke. I had wished many times that I could do something for my country, but the way seemed closed. My husband was too old and ill to go; my son was only a boy. My children were so young that I could not leave my home for long myself. While we were in Washington there was a great review of the troops across the river. We drove out to see it. While it was in progress there was a dash made against some of our troops by the enemy. It was repulsed, but the review was abandoned, and the troops came thronging back to Washington and we with them. The progress of our carriage was slow, for the roads were crowded with the soldiers. To encourage the men we began singing various songs and hymns, and they would join in the chorus. After we had sung 'John Brown's Body' Dr. Clarke turned and asked me why I did not write some new words for that music. I replied that I had tried several times, but never could seem to write any good enough. The next morning just about 4 o'clock I woke suddenly. As I lay there in bed the words of the hymn began to form themselves in my mind. I got up and by the faint light of the early morning scrawled them on a piece of paper and then went back to bed and sound asleep again. That is the way the hymn was written."—Saturday Evening Post.

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### Gabrilowitsch's Boston Tribute.

H. T. Parker's tribute to Ossip Gabrilowitsch at the end of the latter's last Boston season, subjected the Russian pianist's playing to an interesting analysis. Said the critic:

Within the last two months he has played in orchestral concerts, in chamber concerts and in two recitals of his own, and thus has made the round of a pianist's opportunities. To recall the full blooded and the full throated power of his performance of Tschai-kowsky's music, the songful voice—almost of human singing tone—of his piano in Schubert's trio, his gentle and flowing grace in Mozart's rondo, the chiselled delicacy of his playing of Mendels-son's serious variations, its melancholy musing in the two inter-me-zi of Brahms, the glowing and softening tonal coloring that he brought to Schumann's "Carneval" and the sensitiveness, as change-ful and intimate as the music itself, of his Chopin—to recall all these is to suggest the mingled amplitude and the fineness of his powers, and the discrimination that controls them. The sonorous, sweeping, declamatory Gabrilowitsch of the Russian concerto was almost at another pole to the Gabrilowitsch gently weaving Mozart's arabesques, singing with Schubert's free voiced music or meditative over the pieces of Brahms' twilight years. When a pianist can so differenti-ate his playing, there is no doubting his technical artistry; when he is so sensitive to the particular quality of his several pieces, there is no mistrusting his response to the poetry of music; and when he accomplished this discrimination as justly as Mr. Gabrilowitsch there is no mistaking the poise and controlling intelligence behind. Thus does he stand in the possession of the three attributes of a pianist in the full sense of the word—mental grasp of his music and mental control of his playing, susceptibility to the peculiar mood of his pieces, and the executive ability to bring his under-standing of them and his feeling for them to clear and persuasive expression.

Mr. Parker's tribute is especially apropos at the present time in view of the fact that Gabrilowitsch will return to America for the season of 1914-15 under the management of Loudon Charlton. An interesting feature of the pianist's coming is the fact that his talented wife, Clara Clemens-Gabrilowitsch, will visit her native land at the same time, and will be heard in individual song recitals and in several joint recitals with her distinguished husband. (Adver-tisement.)

### An American Success.

Ethelynde Smith, American soprano, who appeared at the Fine Arts Theatre, Chicago, last season, under the management of Ernest Briggs, of Chicago, has been re-engaged for a second Western tour, under the same man-agement.

This reengagement is significant in that Miss Smith is said to be the first Eastern artist of note to come under the exclusive management of the Western concert man-ager. Her success has been unusual in featuring the songs of American women composers, and also in exploiting the fact that she is an American artist with American training, concert experience and management.

She has just closed her successful season with two en-gagements in Manchester, N. H., and she has appeared elsewhere throughout the East in concerts booked by the Eastern representative of the Chicago manager. Next season she will have many re-engagements through the Central West and will appear before new clubs and uni-versities, both in her American composers' program and in mixed programs, which include the best of German lieder, children's songs and miscellaneous representative compositions.

Her next Chicago appearance will be at the Fine Arts Theatre, Chicago, on Sunday afternoon, November 15, in the Metropolitan Artist Series, on which occasion she will present a miscellaneous program, having already given her American women composers' program in Chicago. She



ETHELYNDE SMITH.

has also been re-engaged for the Hyde Park Art and Travel Club, where she appeared last season and will have a notable appearance in Milwaukee shortly after the No-vember 15 date.

### Dr. Wolle and the Bach Choir.

The accompanying photograph of the Bach Choir of Bethlehem, Pa., which participated in the recent Bach Fes-tival, shows not only the genial faces of the singers, but gives enough of the gothic architecture of the Packer Me-morial Church and its living drapery of green to indicate why Bach's choral works sound so much more impres-sive in Bethlehem than they often seem amid the prosaic en-vironments of city concert halls.

The general air of cheerfulness and contentment to be seen on the singers' faces may be due as much to the pleasant surroundings as to the consciousness the chor-isters have that they are entitled to honorable mention in the musical world for their honest and successful work of the masterpieces of Bach. It is this feeling of good fel-lowship which helps to make their singing so delightful. It is a quality quite apart from mere technical perfection in performance.

Dr. J. Fred Wolle shares the pleased expression of his choristers. He is seated in the front row a little to the left of the entrance to the church, and is distinguished by a white cross in his buttonhole. Needless to say, this dis-tinguishing mark is for photographic purposes only. In the streets of Bethlehem, Pa., Dr. Wolle needs no herald. He is one of the landmarks—or rather, lions—of the town, and his name as a Bach enthusiast is known across the

continent. On the left of Dr. Wolle in this photograph is Dr. Henry Sturgis Drinker, president of Lehigh Uni-versity and president as well of the Bach Choir. On Dr. Wolle's left, or on the right in the photograph, is Albert N. Cleaver, a trustee of the university and a member of the executive committee of the Bach Choir.

### Carl M. Roeder Pupils at Wanamaker's.

The artistic and dignified concerts given in the Wana-maker Auditorium are always well planned by Alexander Russell, organist and director. Particularly was this the case on June 6, when five artist pupils of Carl M. Roeder shared an hour's program of piano music. The good sized audience, close attention, and warm applause must have been most encouraging to all concerned.

Adelaide Smith started the program with the Grieg con-certo, first movement, playing with bold and musical touch; later she was heard in pieces by Balakirew and MacDowell which showed her facility. Olive Hampton's bravour and lovely tone were heard in a Liszt etude and Chopin scherzo, as well as in the Schumann concerto, first movement; con-fidence of delivery and professional aplomb characterize her playing. Ida Gordon played Moszkowski's "Spanish Caprice" with especial clearness, and closed the program with brilliant playing of the Chopin polonaise, op. 22.

Little Dorothy Roeder, daughter of Mr. Roeder, is a "chip off the same block," possessing special pianistic tal-ent, confidence and animation. Her playing of pieces by Heller, Froede and Massenet was altogether astonishing; it had elements of fine promise as well as present accom-plishment, in large and musical tone, tasteful pedaling and good style. Marie Wolf played pieces by MacDowell, Chopin, and the "Rigoletto" fantasia with much dash, at-taining fine and controlled climax in the last named show piece.

Everything was played from memory, and Mr. Roeder supplied orchestral accompaniments to the concertos, etc., on a second piano.

### Van Yox Studio Notes.

Three students' recitals will be given at the Wanamaker Auditorium in New York, on Monday, June 15, Wednes-day, June 17 and Friday June 19 at 2.30 o'clock. Mon-day's program will include a rendition of the "In a Per-sian Garden" cycle by Liza Lehmann and a short program preceding.

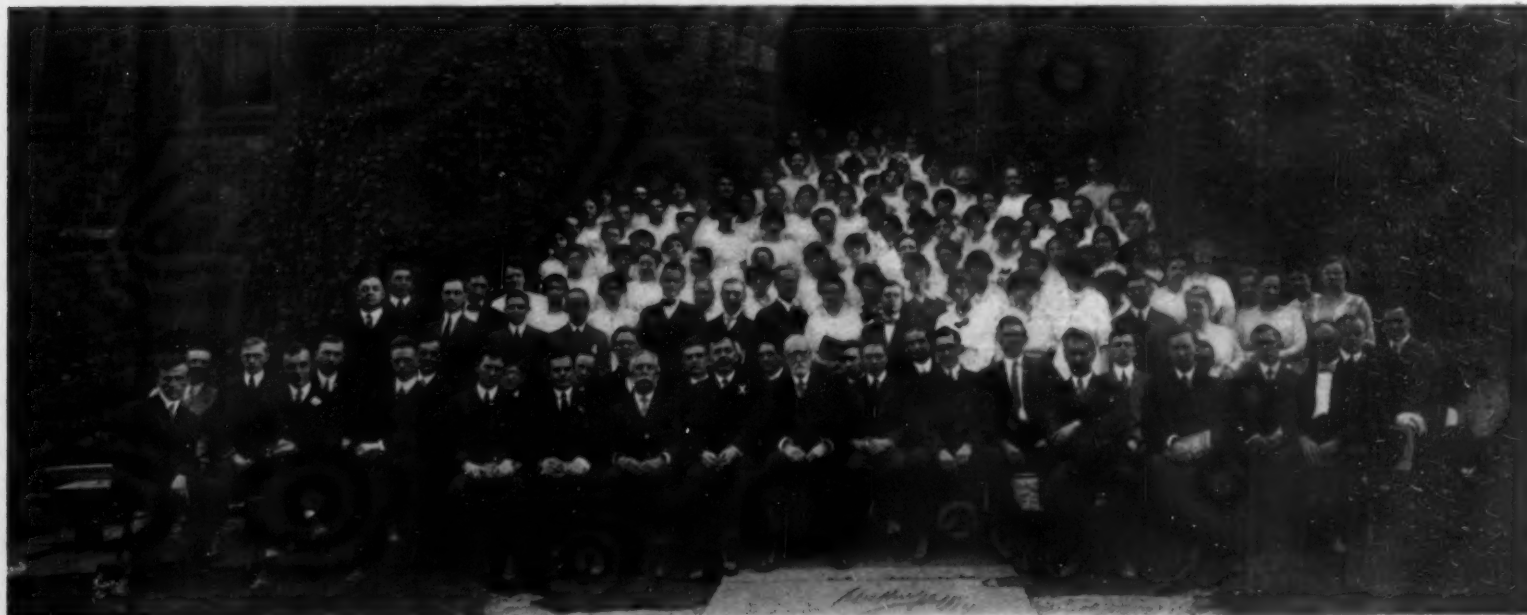
Wednesday and Friday's programs will be miscellaneous selections, including part song work.

No tickets of admission are required.

Mr. van Yox's vocal studios are at 21 West Thirty-eighth street; telephone, Greeley 3701.

### A Liebling Club.

Milwaukee's Enterpe Club has been renamed the Liebling Club, in memory of the late Emil Liebling, the Chicago pianist, pedagogue, composer, and writer. The club's mem-bership consists of advanced pupils at Milwaukee-Downer College, an institution with which the deceased was long prominently identified as an educator. The Liebling Club gave a musicale and reception recently, with a program devoted entirely to compositions by Emil Liebling.



BACH CHOIR OF BETHLEHEM, PA.  
Dr. J. Fred Wolle, conductor.

# "L'AMORE DEI TRE RE" IS PERFORMED IN LONDON.

Montemezzi Opera Scores with Edvina as Fiora—Frank Gittelson Makes Striking Impression at His Recital—Enid Brandt, American Pianist, Favorably Received—  
Rudolph Ganz's Art.

Portland Place, W.,  
London, England, May 29, 1914.

The interesting event operatically this week was the first production in England of Montemezzi's "L'Amore dei tre Re," at Covent Garden, May 27. The cast was constructed as follows:

Archibaldo	Adamo Didur
Manfredo	Francesco Cigada
Avito	Giulio Crimi
Flaminio	Octave Due
Un Giovannetto	Leon de Sousa
Un Fanciullo	Leon de Sousa
Fiora	Louise Edvina
Voce interna	Amy Evans
Una Giovannetta	Amy Evans
Ancella	Elvira Leveroni
Una Vecchia	Elvira Leveroni

Conductor, Roberto Moranzoni.

As the work was thoroughly reviewed in the columns of the MUSICAL COURIER on the occasion of its first American production, January 2 of this year, at the Metropolitan Opera House, detailed comment of its merits is uncalled for on this occasion.

As to the cast, Louise Edvina as the unfortunate heroine was impressive, interesting, and very beautiful. She sang the music with distinction and great refinement of dramatic feeling, and histrionically she invested the character with much of her own personal charm and artistic sense of the dramatic. The music suits her wonderfully well. Didur was true to the verities of his unpleasant role of Archibaldo, and sang his lines with dignity and all his command of vocal forces. The Avito of Signor Crimi was not a success. His voice lacks the necessary distinguished quality that the role calls for and his conception, histrionically, was absolutely futile, coming dangerously near at times to actual banality in the seeming utter lack of intelligence guiding its enactment. The part of Manfredo, as presented by Signor Cigada, who made rather an imposing figure in his war toggery, was conceived so

wholly along the commonplace and conventional that it failed to interest. Vocally, there was nothing of distinctive merit in the lines as sung by Signor Cigada.

Of the conducting of the opera by Signor Moranzoni, nothing but praise can be given. He did a remarkably temperamental version of the score and directed with unfailing rhythmic feeling.

## "UN BALLO IN MASCHERA."

The following night the first performance this season of Verdi's delightful opera, "Un Ballo in Maschera," was given with Caruso as Riccardo; Mme. Destinn as Amelia; Louise Berat, as Ulrica; Alice Zeppilli, as Oscar; and Gilly as Renato.

Giorgio Polacco conducted with finish and imparted a charming lightness of mood to the evening's performance. There was a freshness and a vivacity of feeling dominat-



ENID BRANDT.

ing the entire evening's work, which resulted in an admirable presentation, vocally, orchestrally, histrionically, and in the beautifully wrought ensemble.

## FRANK GITTELSON'S RECITAL.

At his first London recital at Bechstein Hall, May 23, Frank Gittelson, who is to tour in the United States next season, constructed his program of the following works:

Sonata (violin and piano)	César Franck
Chaconne (for violin alone)	Bach
Introduction and rondo capriccioso	Saint-Saëns
Hungarian Dance	Brahms
Air on G string	Bach
Praeludium and allegro	Pugnani-Kreisler

Mr. Gittelson was accompanied at the piano by Charlton Keith, and together they gave an interesting and particularly well balanced reading of this very beautiful work. The violinist has his own distinctive individuality, an individuality that impresses primarily through the expression of youthful fervor and tremendous vitality. His bow arm is exceptionally strong and firm, his tone of the big, broad, resonant kind, and his playing in general distinguished by splendid musical feeling and extreme taste in bowing. His conception of the Franck sonata, might well be envied by much older and more experienced violinists, in his expression of repose and maturity of musical emotion. His fine tone, and the beauty of much of his cantilena playing, both were distinguished by an uncommon and wholly delightful quality.

It is, however, in the famous Bach chaconne that a violinist is judged when he numbers this set of variations among his programmed list, and with Mr. Gittelson it was the second number played. Many versions of this composition are heard during the span of a musical season, and to the fact that there is no arbitrary or traditional form of reading that must be strictly followed, and thus hamper in many ways the capacity of an interpreter to recreate, is due perhaps its great favor as the real violinistic test piece. Mr. Gittelson allowed himself wide latitude in phrasing, bowing, and in relation to the tempo. His version was surcharged with the personal note and proved his ability

to analyse and then build up a synthesis founded on unquestioned principles of sound musicianship. He carried out a definite mood which was one of vitality and conviction, and a well produced, full round tone prevailed throughout his reading. In the rondo capriccioso his well disciplined sense of style gave the necessary note of distinction to the work and proved the young violinist's versatility and power of adaptability to express the differing musical modes and manners.

This same quality was noticeable again in the concluding group in the broad tone and large dignity of utterance in the Bach G string air; the lightness and delicacy of the prelude and allegro, and the charm of the sentiment infused into the reading of the Hungarian dance. All proclaimed an interpreter possessed of original thought, as well as one able to discover the musical idea of the composer. Mr. Gittelson's playing is absolutely free from all phases of the stereotyped and he should win unquestioned success in America.

## KOCHANSKI-RUBINSTEIN RECITAL.

At Bechstein Hall, May 25, Paul Kochanski and Arthur Rubinstein gave the first of their two sonata recitals of this season. The program was constructed of the Brahms A major sonata, the "Kreutzer Sonata," and sonata in D minor, opus 9, by Szymanowski, a Polish composer.

An excellent impression was created by these young musicians, who are both distinguished members of the virtuoso world, the one as pianist, the other as violinist. In their ensemble work the balance of tone was not as perfectly equalized as it might have been, the fault lying in a preponderance of piano tone. It was, however, but the result of the pianist belonging to the virtuoso order. Almost never is the soloist found to be a good ensemble player, as is well known, and particularly is this so when his instrument is the piano. It is not wholly a conscious fault that the solo pianist whether he appears as soloist, or as associate player with one or more in ensemble work, will brook no interference with his virtuoso musical point of view; his judgment may be said to operate mechanically on the basis of force of habit. As the pianist he has the means at his command to be heard first and foremost and to make his coadjutors pale into quite secondary significance, which was quite the case in respect to the concert referred to.

Their most artistic work of the afternoon found expression in a sonata (in D minor, opus 9), by Szymanowski, a Polish composer. A better adjustment of tonal balance was maintained between the instruments in this work where the realization of the mood appeared to be the dominant object of attainment, and where a greater unanimity of artistic feeling was realized in the expression of its very apparent romantic character. It is an interesting, well written work and would bear repetition. A second sonata recital will be given by these two artists June 13.

## ENID BRANDT PLAYS.

At the ninth in this season's series of concerts given by the London Symphony Orchestra, Enid Brandt, the young American pianist, was soloist. Miss Brandt played the Saint-Saëns G minor concerto, Herr Mengelberg conducting, and she made an extremely favorable impression. In passage playing Miss Brandt's technic is quite beyond criticism, and she gave an impressive exposition of the many brilliant measures interwoven in the construction of the work. Innate musical feeling and a remarkably well developed rhythmic sense she possesses also. The allegro scherzando was, however, wholly delightful. Its opening measures were played with exquisite tonal shading, the concluding presto was remarkably well performed, and the general good style and refinement of musical feeling characterizing the young artist's general interpretation presaged much for her future career and success.

## RUDOLPH GANZ'S ART.

At his second concert given at Steinway Hall, May 29, Rudolph Ganz presented a program of contrasting charm and interest. The opening number was the Liszt variations on the Bach "Wien, Klagen" theme. In this composition the pianist's impeccable technic found ample scope for virtuoso display and his unfailing taste, opportunity for much discriminating expressiveness. It was an exceptionally brilliant reading technically, as well as in the mood of the presentment. Following this work came the Beethoven op. 27, No. 2 sonata, which was played with rare depth of feeling. The dignity of the opening theme was sustained with characteristic poise, its note of austerity maintained with grace, and a well conceived rhythmic feeling and the entire movement delivered with cultivated restraint. The allegretto and the presto agitato were likewise delivered with unflagging spirit and fidelity to legitimate demands.

After the Beethoven sonata Mr. Ganz gave the Erich Korngold sonata No. 2, op. 2, and he played the work in a manner that suggested his absolute and sympathetic understanding of this very modern contribution to piano literature. Mr. Ganz recreates in the best sense of the term and invariably presents a living, breathing interpre-

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tation of whatever work he elects to be heard in. Interesting, however, as the preceding numbers were, it was not until he came to his group of seven Chopin compositions that the full, expressive character of his musical temperament found adequate utterance. The first number of the group was the fantasy, and here the masculine note prevailed. Mr. Ganz made of this work the great dramatic poem it is supposed to be by all those who have feeling and discernment for the innate character of a composition; the second number was the A flat waltz, which was given with dash and brilliancy; the lovely nocturne in C minor came next and this was truly a magnificent version. Again was the absence of the exaggerated noticeable, for this is a strong point with Rudolph Ganz; he is satisfied to say all the composition suggests, but he adds nothing superfluous or extraneous to the work itself and therefore is his performance as an interpreter to be valued, for its sane and reverent basis of thought and conviction; the two etudes that followed were the "harp" study and the "Revolutionary" study, the former given with a light and delicate touch and the latter with quite the necessary contrasting nuances of touch and tone; again, in the berceuse the fine and sensitive feeling of the artist made of this delightful number the rare and beautiful thing it should be always. The closing number, the A flat polonaise, it is hardly necessary to say was a veritable tour de force technically and a masterful achievement in mood and style.

Mr. Ganz is a distinguished pianist in all that pertains to the art of piano playing.

#### LOUIS EDGER'S CONCERT.

The Bach prelude and fugue in D major, transcribed from the organ by Busoni; the twenty-four preludes by Chopin, Brahms' four ballades, and the Liszt B minor sonata constituted Mr. Edger's recital given at Aeolian Hall, May 27. This was truly a gigantic offering and one to test the capabilities of the most experienced.

In the Bach-Busoni number the impression conveyed was that Mr. Edger had worked very hard for his results; he does not produce his tone in a well modulated way, it is all too rigid and suggests too strongly the difficulty of the composition and the difficulty of making it "sound" well. The opening of the fugue was nicely announced but the moment difficulties began the tone grew blurred and ugly in quality. The twenty-four preludes as a whole were far from being finished, and again there was noticeable the want of ease and seeming impossibility of clean articulation of notes, as well as that of definite phrasing.

Mr. Edger is a serious artist and one worthy of attention and review, but he attempted too much and realized too little. It is possible that he has not yet acquired the necessary knowledge for the interpretation of so exacting a program and that, also, the inborn perception is not yet awakened. Of the preludes, the Nos. 3, 16 and 20 were the best. Those calling for the poetic and singing qualities of touch were the least successful. Those of the brilliant order were much better played than those when the harmonic progressions should have been nicely expressed.

#### LESTER DONAHUE'S LONDON DEBUT.

At his first London appearance, Lester Donahue, a young Californian pianist who has been studying the piano for the last two years with Rudolph Ganz, played among other numbers, the "Sonata Tragica," by MacDowell. Mr. Donahue gave an excellent reading of the work, a reading that held due regard for the lyric and poetic side of its demands, and one that made as little as possible of the technical difficulties and as much as possible of the purely musical requirements. He has a particularly delightful conception of the scherzo, and plays it with just the right degree of lightness and accent. In the slow movement he conveys quite the con maesta mood and all in all has a much better conception of the work than the average American exponent, those of other nationalities have not as yet been heard attempting its interpretation. Preceding the MacDowell, Mr. Donahue played the Beethoven fifteen variations with fugue. Here he proved his solid basic training. He has a good flexible tone and much musical feeling and he ought to achieve a brilliant future.

EVELYN KAESMANN.

Isidore de Lara conducted his opera, "The Three Masks" at Düsseldorf not long ago.

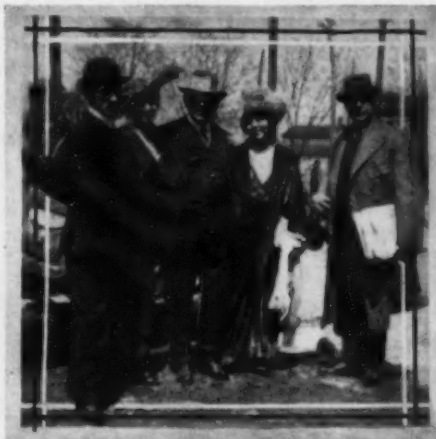
"La Lepreux" was well received in Milan.



THREE POSES OF FRANK GITTELSON.

#### "Salt City" Festival Participants.

Christine Miller, contralto, and Anna Case, soprano, are easily recognized for their good "likenesses" in the accompanying snapshot. Tom Ward, director of the Syracuse



ARTISTS AT SYRACUSE.

From left to right: Charles Gilbert Spross, Anna Case, Tom Ward, Christine Miller, Fred Peck.

Music Festival, occupies the central position, while Fred Peck, vice-president of the Syracuse Festival Association (right), and Charles Gilbert Spross (left) are the "end men."

#### Zimbalist in London.

Appended are some of the recent London press criticisms which followed the appearance in that city of Efrem Zimbalist, the young, celebrated violinist:

At the Queen's Hall, yesterday afternoon, Mr. Zimbalist gave, among other things, a really notable rendering of the unaccompanied prelude and fugue in G minor of Bach. Beautifully accurate in technique and intonation, the playing of the contrapuntal writing had an extraordinary clearness and vigor. The Handel sonata that opened the program should also be mentioned for its breadth of treatment and eloquence of interpretation. The Max Bruch concerto and some minor pieces, which included York Bowen's merry "Humoresque," from the suite in D, completed the program, to which Charlton Keith lent invaluable assistance as accompanist.—The Observer, London, May 17, 1914.

I have always regarded Mr. Zimbalist as at once one of the most brilliant and sound of living violinists. His recital at Queen's Hall yesterday afternoon was a sheer delight from beginning to end. He had something of his own to say, and he said it with the greatest possible charm and geniality. The most astonishing piece of work he gave us was his interpretation of Bach's unaccompanied prelude and fugue in G minor. The vigor and energy he put into his reading were equaled only by the purity and limpidity of his tone.

There was great breadth in his rendering of a Handel sonata and a fine technical display in a concerto of Max Bruch's. Mr. Zimbalist is still little more than a lad, but it is difficult to believe that he can develop much further, for he is already on the verge of perfection.—Manchester Courier, London, May 18, 1914.

The rich, warm tone which distinguishes Mr. Zimbalist's violin playing was very prominent at his recital yesterday afternoon in Queen's Hall. It was interesting to notice how appreciation of this enjoyable attribute of this young player increased as the recital proceeded. He was recalled four times after his rendering of Handel's sonata in E. Mr. Zimbalist's subsequent performance of Bach's prelude and fugue in G minor was followed with rapt attention, and after Max Bruch's violin concerto in G minor, which was beautifully played and phrased, the audience was enthusiastic. Mr. Zimbalist has quite a style of his own, it is fascinatingly refined and finished, superlative qualities which were specially in evidence in the rendering of small pieces with which the recital concluded.—Referee, London, May 17, 1914.

There are, indeed, few violinists of the younger school of today who possess the same rare beauty of tone and fine command of phrasing as does Zimbalist, and these were as conspicuous as ever on Saturday, when he played Handel's sonata in E and Max Bruch's G minor concerto as his chief efforts. It was, however, the sonata that received Zimbalist's best attention, not so much from the technical as from the interpretative side. He imbued the whole work with that quaintness, delicacy and dignity without which most of Handel's music becomes a very dull and uninteresting affair. The concerto, too, executed, was, of course, well treated, but there were movements, as in the adagio, when every bit of sentiment was wrung out to the last drop.—Evening Standard, London, May 18, 1914.

A violin concerto, shorn of its orchestral adornments, generally loses much of its interest, yet, so good an artist is Mr. Zimbalist that the reading he gave of Max Bruch's G minor concerto at the Queen's Hall on Saturday afternoon contained all that was attractive, so full of life and romance was his playing. He expressed himself with the full knowledge of what he was going to say, and the best way of saying it, oblivious of anything else. Bach's C minor prelude and fugue for violin alone was a good test as to the command this young violinist has over his instrument.—The Globe, London, May 18, 1914. (Advertisement.)

#### Hans Schneider for Saratoga.

Hans Schneider, the well known piano pedagogue of Providence, R. I., has been invited by the program committee of the New York State Teachers' Association to be one of the speakers on June 17, at their Saratoga, N. Y., convention, where he will deliver an address on "The Advantage of the Knowledge of Psychology to Music Teachers." He also will be one of the three speakers before the Piano Conference section on June 18.

#### Mme. Marione En Tour.

The well known mezzo-soprano, Mme. Marione, left recently for a tour to the Pacific Coast, where she will remain during the summer. Mme. Marione will give a series of recitals en route, assisted by Loretta de Lone, the prominent harpist.

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Boston Music Company.

"CHANSON D'AUTOMNE," poem by Paul Verlaine, with two musical settings, by Reynaldo Hahn and Ethelbert Nevin respectively. Published by the Boston Music Company.

Whatever may be the esteem in which Verlaine is held by clear thinking critics, who maintain that he was insane, there has never been any division of opinion concerning the beauty of the little lyrics, "Chanson d'Automne," "Avant que tu ne t'en ailles," and "Il pleure dans mon coeur." These are gems among French lyrics which have been the inspiration of much music. We do not know how many settings we have seen of "Chanson d'Automne," which almost rivals Heine's "Du bist wie eine Blume" as a melody inspirer.

Ethelbert Nevin's setting is a posthumous work in which the composer has made a violin solo, longer than the song itself, to precede the voice, and a shorter solo to include the work after the voice part is over. The singing part is accompanied only by the violin, and the piano is employed only as an accompaniment to the introductory prelude and the concluding epilogue for violin. We know of no other song of like nature. It is plain that the first line of the poem suggested the violin to the composer:

"Les sanglots longs des violons de l'automne."  
(The long sobs of Autumn's violins.)

Reynaldo Hahn's setting, which is the first number in an album entitled "Songs in Gray," is more or less conventional in form, and of the extremest simplicity. In fact, it verges on childishness, and is altogether without distinction. But it is vocal and melodious. The average amateur will find it far more manageable than Nevin's novel experiment, with its voice accompaniment of thin, two part chords for a single violin. In neither case do we think that the poem has been equalled by the music.

These "Songs in Gray" of Reynaldo Hahn are seven in number and all the lyrics are by Paul Verlaine, with English versions by M. Louise Baum. As the English words have been fitted to music already composed to the French words the translator was at a disadvantage. Her English versions are not poetry, but they are singable and fit the music.

"We Two" (Tous Deux) has a delightful lilt and an easy melody. "The Pathway is Blind" (L'Allee est Sans Fin) is also a grateful song to sing and the accompaniment is a poem in itself.

In the fifth song, "The Witching Hour" (L'heure Exquise), the composer has built up a poetically monotonous accompaniment by the repetition of a single phrase underneath a vocal melody of great simplicity. There is atmosphere in this song. The next song, too, "Dreary Landscape" (Paysage Triste), has the same calm sadness and retrospection, with an emotional outburst near the end. There is almost a Schumannesque robustness about the last number, "Happy Song" (La Bonne Chanson.) An energetic singer ought to find much satisfaction in this spontaneous and breezy song.

DANCE SUITE, for the piano, composed by André Messager.

There are four numbers in this attractive album of piano pieces, none of which is more than moderately difficult. A pavane in the genuine old style of our forefathers begins the album. It is modern only in the way the passages for the left hand are written for the piano. The spirit of its

melody and the formal structure seem in the correct style of the classical pavane.

The second number is called a mazurka, though it has none of the characteristics of the mazurka rhythm employed by Chopin. Never once does the first beat of the bar consist of a dotted eighth note and a sixteenth note, which are the most obvious characteristics of the real mazurka. This work, however, is not Polish, but French. As a French ballet movement it is full of charm.

In the "Air Danse," which is number 3 of the album, André Messager has expressed himself in a thoroughly French manner. We have no difficulty in imagining a stage full of revellers keeping step to this animated, yet dignified and very musical dance.

A "Movement de Valse," properly so called, ends this charming and unpretentious album to a graceful end.

ALBUM OF EIGHT PIECES FOR THE PIANO, composed by F. Albeniz.

These are Spanish pieces, every one of them, as the titles indicate, and the music proves. "Cadiz," "Cuba," "Curanda," "Leyenda," "Mazurka," "Seguidilla," "Tango," "Zortico," are the names of them. The one name, "Mazurka," is of course not Spanish. But the spirit of this dance by I. Albeniz has nothing of the Polish in it, particularly in the lilt of the D major section, which might just as well be called a Spanish serenade. We commend these dances to pianists. They are by no means easy in the amateur sense of the word, but there are no difficulties that are not thoroughly effective. Perhaps the hardest part for the northern musician to get hold of is the Spanish rhythm of the dances. This rhythm is their recommendation, for of course we who have long been familiar with the modern music of Germany and France are not likely to discover a mine of wealth in the harmonies of these Spanish pieces.

"DODECAMERON," a cycle of twelve days, twelve songs, with words by Virginia Kline and music by John H. Densmore.

Twelve kinds of days are the subject matter of these poems. There are doubtless many more varieties of days, but the still, sullen, grey, purple, blue, rosy, rainy, wasted, restless, lonely, stormy and golden days have sufficed for this Dodecameron. In the poem on the sullen day a few more colors are employed:

"Drab-yellow sky, a streak of black,  
Smoke, grime, the thud of toil."

The gamut of color, nevertheless, is far from being exhausted. A pink day, for instance, ought to be as attractive as a blue day, or even a purple day.

"The sky is blue, my gown is blue,  
And I am blue indeed,"

sings the poetess blithely, seemingly unconscious of the fact that her verses are nothing but an inconsequential jumble of Rossetti, Morris, Verlaine, Maeterlinck, and other literary degenerates from whom sound and color have driven thought, whose rhymes and chimes and echolalia are an appeal only to the senses and never to the mind. We cannot but regret that so much good music should be employed in disguising the nonsense of these feeble lyrics. John H. Densmore has written a spontaneous and haunting waltz theme to such words as these:

I need you, dear—I miss you, dear—  
You're coming by and by.  
But by and by seems ages hence—  
How glaring is the sky!  
One, two, three, you're here—  
Glad you're here am I?  
Oh, yes, the day has passed full well—  
How swift the hours fly!

Verlaine might write a stanza with as little connected thought, but he could never lose his rhythmical music and tarnish his heap of disconnected pearls with so many common pebbles.

We have the advancement of American music seriously at heart. It is for that reason only that we have gone out of our way to tell composers that no good can come of this morganatic marriage of aristocratic music and plebeian verse. In plain language, a good lyric is the first essential of a good song. John H. Densmore has linked his pathos with bathos, has grandeur with grandiloquence, his force with violence. His music is worthy of a better set of lyrics than Blue and Purple Days, in which latter poem we are informed that "Purple hills, purple sky," "Clouds rolling over, sun bursting through," resulted in a "white noon-day."

Nearsighted Old Lady (at a college celebration)—What pretty tango steps those young people are doing.

Young Lady—You're wrong, grandma; that's the running high jump competition.



HENRIETTE WEBER AND ANNE LARKIN.

### Another Date.

In the accompanying snapshot Henriette Weber, of Chicago, is informing Anne Larkin that she has secured another engagement. Both ladies appear to be very much pleased, though signing contracts on the part of Miss Weber and Miss Larkin has become almost a daily experience.

### Congress of American Musicians and Students.

In honor of the Congress of American Musicians and Students, two matinee recitals were given by the New York School of Music and Arts, Ralfe Leech Sterner, director, at the Wanamaker auditorium, June 1 and June 2. At the first concert a miscellaneous program of instrumental and vocal music was performed. To select a few of the artist-pupils who appeared: Ramee Rivas is nothing less than a budding prima donna; she sang Ardit's "Love in Springtime" most effectively and was warmly encored. Arline Edgerton Felker sang the Bach-Gounod "Ave Maria," Eleanor Lois Fields, pianist, and Muriel Gay, violinist, assisting. The three young girls made a charming picture. Lilian Sullivan has a deep and powerful voice. Ramee Rivas and Frederick Maroc sang with operatic style. Eleanor Lois Fields played a brilliant piano transcription with amazing technic, leading to an encore. Rocco Carcione sang with real Italian interpretation, and Muriel Gay played violin solos with grace and good tone.

Other participants on the same program were Lida Gedney, Emma Mae Hamilton, and Blanche Mabelle Kelley.

At the second concert Wilma Hultgren-Hillberg, member of the faculty of the New York School of Music and Arts, played an hour of piano music. Miss Hillberg, a blonde of very youthful appearance, played like an experienced concert pianist. She uses her hands with a precision which goes only with the experienced player, performing, nevertheless, with dash and perfect self confidence. Highly poetic was her playing of the Liszt "Waldestrauchen." The climax of her performance came in "Etude en forme de Valse," by Saint-Saëns, which was given with musicianly dash. She was repeatedly recalled, and at the close was congratulated on an altogether unusual performance.

### Mme. King-Clark in London.

On May 21, Mme. King-Clark gave a second successful recital at Bechstein Hall, London. The following morning the London Daily Telegraph stated as follows: "As Mme. King-Clark's qualifications were fully discussed in these columns when she made her first appearance in London a fortnight ago, it is unnecessary to describe in detail the share she took in a joint recital at Bechstein Hall last night. It is enough to say that Mme. Clark materially strengthened the good impression she originally created, and that in an exacting list of widely contrasted songs. To take but one example, her singing of Jensen's "Klinge, Klinge, mein Pander," was ingratiatingly sweet in tone and admirably clear in enunciation." (Advertisement.)



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"WE SAIL THE OCEAN BLUE."

**Voedisch Artists En Route.**

The accompanying snapshot, taken on board the steamship Prince Friedrich Wilhelm, shows Julia Claussen, contralto, of the Chicago Grand Opera Company; Otto Marak, and Rudolph Engberg, baritone.

Mme. Claussen will make an extended tour in America next season, for which Alma Voedisch is now booking dates. Mr. Engberg will also tour next season under Miss Voedisch's management.

**Gescheidt Pupils' Recital.**

A very enjoyable recital was given on the evening of June 2, at Adelaide Gescheidt's Carnegie Hall studio, New York, by Mildred Borom, coloratura soprano, assisted by Alice K. Hammerslough and C. Judson House. All three are pupils of Miss Gescheidt, who is a most successful exponent of Dr. Frank Miller's vocal art science.

Miss Borom has a delightful personality, as was shown in her interpretation of the varied numbers on the program. Her voice is clear and resonant, and her high tones especially sweet. Her first numbers were "Deh Calma, O ciel" (from Rossini's "Otello"), Schubert's "Frühlingstraum," and "Voici que le Printemps," by Debussy. Scandinavian folksongs formed Miss Borom's second group, and her clear enunciation and marked sense of rhythm added to their charm. Mrs. Hammerslough sang a group of three songs, well suited to her full, rich soprano voice, and the same is true of Mr. House (tenor). Both were enthusiastically applauded.

Dr. Frank E. Miller gave an interesting talk on his system of vocal art science. He answered several questions, asked at a previous discussion, and these were clearly illustrated by pupils of Miss Gescheidt.

Another group of songs by Miss Borom followed, and the program was concluded by a duet, "It Was a Lover and His Lass," song by Miss Borom and Mr. House, in which their voices blended admirably. The sympathetic accompaniments were played by Ethel Watson Usher.

**Coburg Opera School.**

The summer session of the Coburg School of Opera is now in progress and Baroness von Horst writes friends in America of the flattering prospects of the session. This is an all-the-year-round school, but many students from other countries utilize the summer vacation to attend the Coburg School summer session. Several of the graduates are singing in various important opera houses in Germany and Switzerland. Frequent concerts are given by the students, and it often occurs that managers of opera houses hear the singers and engage them for their own casts. Several concerts were given at the Gesellschaftshaus last winter, followed by a social hour, in which students and teachers, as well as guests, mingle in an informal manner.

The eighth German Bach Festival is to be held in 1916, at Bonn.

**GRAND RAPIDS HOLDS FESTIVAL**

Grand Rapids, Mich., May 23, 1914.

Grand Rapids' May festival, May 21-22, proved to be a great success. A chorus of 350 school children, under the direction of J. W. Beattie, supervisor of public school music, was an attractive feature. "The Walrus and the Carpenter," words by Lewis Carroll and music by Percy E. Fletcher, was given Thursday evening in a most pleasing manner. The chorus work of the 350 grade school children was the best ever heard in this city. The tones were clear and sweet and the enunciation almost perfect. The good work of the chorus, together with the support of the able accompanists, Florence Allen and Edith Shattuck, merited the enthusiasm of the audience.

The first part of the program was given by the Union High School Orchestra, Luther R. Moffitt, conductor. These young musicians showed much talent and able training.

Friday evening "The Erl King's Daughter," by Neils W. Gade, was given. Again Mr. Beattie's good chorus and orchestral work was made very emphatic. The 150 high school pupils gave a delightful interpretation of this cantata, accompanied by the High School Orchestra.

The chorus was assisted by the following Grand Rapids soloists: William J. Fenton, who sang the part of Oluf; Elizabeth Bruce Wikstrom, who sang the role of Mother in her usual splendid voice, and Mrs. Joseph A. Michaelson, one of Grand Rapids' favorites, in the part of the Erl King's Daughter.

The orchestral work would have been a credit to a much older band of musicians.

With Grand Rapids people the name of Ferdinand Warner as accompanist speaks volumes. His assistance means much to every program on which he appears.

Following the cantata, Roderick White gave a few violin numbers. To speak again of his playing would be but to repeat the praises already bestowed upon him at other recitals.

Our musical audiences of the past years have been, comparatively speaking, restricted; but their constant zeal and devotion have made up for the paucity of their ranks. Now, however, through the various avenues by which music is slowly permeating where before it was unknown and uninvited, a mass of concert supporters who have never before been found in attendance at serious musical events is developing.

At present the supervisor of music in our public schools is building a foundation which will be a power in the musical life of the near future.

A. C. T.

**Nevada Van der Veer's Tour and Vacation.**

Nevada van der Veer, the noted mezzo-contralto, who has just returned from a most successful tour, is preparing to leave New York to spend the summer months at Otsego Lake, New York. On her last tour Mme. Van der Veer added fresh laurels to her long list of triumphs. She is already engaged for many festivals for next season. In the past few years Mme. Van der Veer has sung at numerous festivals of importance in the United States, including Spartanburg, S. C.; Norfolk, Va.; Richmond, Va.; Charleston, S. C.; Jacksonville, Fla.; Augusta, Ga.; Birmingham, Ala.; Raleigh, N. C.; Louisville, Ky.; Buffalo, N. Y.; Columbus, Ohio; Toledo, Ohio; Oberlin, Ohio; Youngstown, Ohio; Knoxville, Tenn.; Chattanooga, Tenn.; Davenport, Iowa; St. Louis, Mo.; Omaha, Neb.; Denver, Col.; San Francisco, Cal.; Los Angeles, Cal.; Seattle, Wash.; Portland, Ore., etc.

**Sciapiro Plays in Canada.**

Michel Sciapiro met with tremendous success at the Mt. Allison Ladies College, Sackville, Canada, where he played a program of violin music consisting of the Paganini concerto, "Rondo Capriccioso," by Saint-Saëns; "Heimat," by Smetana, etc. He gave two recitals at this institution, and so much was his playing liked, that he had to repeat several of the original program numbers. Beside this, he gave encores. It is interesting to learn that Sciapiro's violin "Romance" is to be performed by Professor Hugo Herrmann and Leopold Stokowski, in Geneva, Switzerland, at a concert the middle of August.

**Gemünder Chosen Secretary-Treasurer.**

August M. Gemünder, who was recently elected secretary-treasurer of the newly formed American Academy of Violin Makers, reports that the proposed convention of

violin makers and dealers will in all probability be held, in New York, at the end of this month. Mr. Gemünder is enthusiastic for the future of modern violins. The firm has a collection of old violins said to be second to no other in America, but modern violins of their own make form the basis of their business. They frequently advise the purchase of modern violins, though there might be greater profit in the sale of the old. Mr. Gemünder is planning a trip to the home of the old violins, Cremona and Brescia, Italy. All correspondence relating to the Academy of Violin Makers or the convention may be addressed to Mr. Gemünder, 141 West Forty-second street.

**Mehan Studio Musicale.**

The inclement weather of Thursday evening, June 4, did not prevent the usual large number of people interested in the singing of the exponents of the Mehan studios from attending a musicale there. They heard a program of thirty songs, in English, German and French, sung by Mary Kendel, contralto, and Alvin Gillett, baritone. The high standard of the Mehan singing was maintained throughout, which means that both young singers showed devoted, intelligent study, thorough preparation for public appearance, including correct carriage, memorizing of all songs, and the confidence which comes from "the knowing how."

To comment briefly on the appended program: Mr. Gillett sang the opening oratorio song, "Honor and Arms," with heartiness and good breath control, enabling him to sing the long phrases without break. The merry minor mode of "Come and Trip It," the lovely devotion expressed in his voice in "Turn Ye," the taking song, "Caution," and certain high tones in the "Sailor's Song," all showed Mr. Gillett's noble tones and expressive delivery.

Miss Kendel has a real contralto voice and pleasing personality. Her unaffected and sincere style of singing is combined with true emotional expression. There was sympathy in her voice in "Wee Willie Winkle," and "Grief's Prelude," by MacFadyen, was beautifully sung. She knows how to express archness also, as exemplified in "The Last Word," by Marion Bauer, in which this composer gets at the heart of the text through her music.

Mrs. Mehan's lovely touch and pianistic ability shone throughout the evening in all her accompaniments.

The program follows:

Aria, Honor and Arms (Samson) .....	Handel
Mr. Gillett.	
Only a Rose .....	Downing
Wee Willie Winkle .....	Old Scotch
My Star .....	Beach
Nothin' but Love .....	Bond
Grief's Prelude .....	MacFadyen
No, John, No .....	Old English
The Last Word .....	Bauer
Miss Kendel.	
Come and Trip It .....	Arr. Carmichael
Turn Ye to Me .....	Old Scotch
Caution .....	Bliss
Sailor's Song (Sixteenth Century) .....	Old English
Bid Me to Live .....	Hatton
Mr. Gillett.	
Sapphic Ode .....	Brahms
Der Tod und das Mädchen .....	Schubert
Nun hast du mir den ersten Schmerz gethan .....	Schumann
Zum Zum .....	Herrmann
Ein Traum .....	Rubinstein
Miss Kendel.	
Pilgrim's Song .....	Tschaikowsky
Du bist wie eine Blume .....	Smith
Der Siegen .....	Kaun
Mr. Gillett.	
Thrinodia .....	Holmès
L'Amour .....	Del Riego
L'Heure de Pourpre .....	Holmès
Miss Kendel.	
With You .....	Nutting
Trottin' to the Fair .....	Stanford
Irish Names .....	Turvey
Invictus .....	Huhn
Mr. Gillett.	
Duet, Night Hymn at Sea .....	Thomas
Miss Kendel, Mr. Gillett.	

**Howard-Payne College Recital.**

Fayette, Mo., June 1, 1914.

N. Louise Wright, director of the piano department of Howard-Payne College, recently presented Eva Sue Fray and Eva Lee Lightner in post graduate piano recitals.

The programs consisted of compositions from Chopin, Youferoff, Debussy, Rachmaninoff, Rubinstein, MacDowell, Kroeger and N. Louise Wright.

Each young lady's program contained an original composition. Miss Fray's number was an octave etude, and Miss Lightner's "An Indian War Song." M.



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## CHICAGO.

(Continued from page 10.)

## THEODORA STURKOW RYDER IN VAUDEVILLE.

Theodora Sturkow Ryder, the well known Chicago pianist, has accepted an extraordinary engagement to appear in vaudeville in Chicago.

## BRUSSELS CORRESPONDENT HERE.

Luella Anderson, the Brussels correspondent for the Musical Courier, is enjoying her summer vacation in this country. She stopped in Chicago only a few days and journeyed to her home in Omaha, Neb. Miss Anderson will resume her position as correspondent for the Musical Courier the first week in September.

## LETTER FOR METTA K. LEGLER.

A letter has been received at this office addressed to Metta K. Legler. Miss Legler's present address is unknown to this department.

## THEODORA STURKOW RYDER PRESENTS ARTIST PUPIL.

Erna Blythe Smith, pianist and artist pupil of Theodora Sturkow Ryder, played Tuesday evening, June 2, before the Wilmette Club, of Wilmette, Ill. The four hundred people present showed their appreciation of her playing of the Beethoven concerto in C minor, two Schumann impromptus and a group by Arensky, by prolonged applause after each selection. Mrs. Ryder played the orchestral accompaniments and at the conclusion of the program both ladies were literally showered with flowers.

## ZIEGFELD CLUB'S DINNER.

The Ziegfeld Club has sent an invitation to this office to be present at a dinner to be given in honor of Dr. Ziegfeld, president of the Chicago Musical College, in celebration of his seventy-third birthday. The dinner will take place in the Crystal ballroom of the Blackstone Hotel next Wednesday evening, June 10.

## HYDE PARK TRAVEL CLUB COURSE.

Ernest L. Briggs announces that he has booked the course of the Hyde Park Travel Club, of Chicago, which he booked complete last season. The artists to appear are Anita Carranza, Mexican soprano, October 26; Lillian White, costume recital, November 30; Ethelynde Smith,

songs by American women composers, December 14; Clara Louise Thurston, harpist, January 11; Hattie S. Field, oriental song cycle, March 15; Prof. Michelson, of Paris, who is to give lectures on the advantages of Paris as a place of musical study, will give a special lecture on Mexico on the date when Miss Carranza appears. Prof. Michelson has just returned from a ten months' tour in Mexico, during which time he interviewed the leading Huerta and Constitutionalist generals, and gathered extensive material for L'Illustration, the French magazine which he represents in this country.

## TRIBUTE TO ROSE LUTIGER GANNON.

After Rose Lutiger Gannon's appearance at the Illinois Music Teachers' Association at Aurora recently the following appeared in the Aurora Daily Beacon News of May 16, 1914:

Rose Lutiger Gannon, contralto, presented two very finely balanced groups of songs, in which she was irresistible, as always. Her full contralto voice compassed easily the many difficulties of her songs. Her diction was impeccable, both in her German and English groups. She gave generously of her glorious voice both in her groups and in the encores, which the insistent demands of the audience called for.

## CHAPEK SCHOOL'S CONCERT.

The Chapek Music School will give its annual concert on Thursday evening, June 11, at the Auditorium Recital Hall. The program will be furnished by the Chapek Music Orchestra and students from the Chapek Music School. The violinists to appear are Inez Widmiller, George Zahrosky, Wanda Sinbor, Joseph E. Chapek, Jeanette Cobb and Frank Chapek. The vocalists will be Emma Ludvik, Ella Hurt, Martha Kresl, and the pianists to be heard are Josephine Pelikan, Esther Larson and Ernest Krizan, for whom Mrs. Chapek will play the orchestral parts on the second piano. Augusta Haensel-Chapek will be the accompanist.

## PURDU MAY FESTIVAL.

The Purdu May Music Festival brought out a large audience at the Grant, Lafayette, Ind., on Wednesday evening, May 27. Judging from the Lafayette Journal of Thursday, May 28, the various artists heard at the festival scored heavily with the exception of Heathe Gregory, baritone of Chicago. Speaking of Mr. Gregory the Lafayette Journal said: "Mr. Gregory was somewhat disappointing, for he seemed unfamiliar with the score and sang frequently out of tune."

Mr. Gregory was heard by the present writer at one of the Lenten musicales and at that time he impressed one auditor as favorably as he did in Lafayette the critic of the Lafayette Journal.

## CHICAGO MUSICAL COLLEGE AWARDS MEDALS.

The following is a list of medals awarded in the Chicago Musical College at the final examinations held last week. The diamond medal winners will provide the program at the forty-eighth annual commencement to be held Tuesday evening, June 16, at Orchestra Hall.

## POST-GRADUATING CLASS.

Piano.  
Diamond Medal—Sylvia Bargman, Chicago.  
Gold Medal—William Coburn, Twin Falls, Ida.  
Gold Medal—Hilda Ericson, Chicago.  
Vocal.  
Diamond Medal—Fleeda May Newton, Winchester, Ind.

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Gold Medal—Gertrude Hecht, Chicago.  
Gold Medal—Florence Stephenson, Chicago.  
For Excellence in Composition.  
Gold Medal—To be awarded.  
School of Expression.  
Diamond Medal—Uarda Sayre, Chicago.

## GRADUATING CLASS.

Piano.  
Diamond Medal—John Wiederhorn, Chicago.  
Gold Medal—Granville English, Elizabethtown, Ky.  
Gold Medal—Helen Prindiville, Naperville, Ill.  
Vocal.  
Diamond Medal—Hannah Rubin, Chicago.  
Gold Medal—Naomi Nator, Memphis, Tenn.  
Gold Medal—Adolphe Richard, Chicago.  
Violin.  
Diamond Medal—Stanley Church, Wichita, Kan.  
Gold Medal—Samuel Price, Chicago.  
Gold Medal—Annabelle Hubbard, Chicago.  
For Best Average of Scholarship.  
Diamond Medal—To be awarded.  
For Excellence in Composition.  
Gold Medal—To be awarded.  
For Excellence in Harmony.  
Gold Medal—Sister Virginia, Chicago.  
School of Expression.  
Diamond Medal—Louise Dwyer, Chicago.

## TEACHERS' CERTIFICATE CLASS.

Piano.  
Diamond Medal—Frances Grigsby, Sioux Falls, S. Dak.  
Gold Medal—Louis Halperin, Chicago.  
Gold Medal—Elmer Hegbom, Chicago.  
Vocal.  
Diamond Medal—Ruby Lyons, Chicago.  
Gold Medal—Sophie Lifschutz, Chicago.  
Gold Medal—Genevieve Zolinsky, Kansas City, Mo.  
Gold Medal—Mary Shouse, Shelby, Mo.  
Gold Medal—Bernice Hixson, Geneseo, Ill.  
Violin.  
Diamond Medal—Frances Poser, Sacramento, Cal.  
Gold Medal—Helen Kramer, Michigan City, Mo.  
For Best Average of Scholarship.  
Diamond Medal—To be awarded.  
For Excellence in Harmony.  
Gold Medal—Rose Schmidt, Naperville, Ill.  
For Excellence in History of Music.  
Gold Medal—To be awarded.  
School of Expression.  
Gold Medal—Gertrude Hemkin, Chicago.

## PREPARATORY DEPARTMENT.

Seventh Grade.  
Piano.  
Diamond Medal—Marguerite Wilson, Chicago.  
Gold Medal—Alta Hollis, Chicago.  
Gold Medal—Rose Marrock, Chicago.  
Silver Medal—Inverness Fraser, Chicago.  
Silver Medal—Fannie Kahn, Chicago.  
Silver Medal—Cecelia Urban, Chicago.  
Silver Medal—Mollie Niemkowski, Chicago.  
Silver Medal—Gertrude Gray, Chicago.  
Silver Medal—Edith Brown, Chicago.  
Vocal.  
Diamond Medal—Ruth Kueth, Chicago.  
Gold Medal—Leta Forsaith, Chicago.  
Gold Medal—May Pfeiffer, Chicago.  
Violin.  
Diamond Medal—Euretta Wolf, Chicago.  
Gold Medal—Gertrude Goldberg, Chicago.  
Silver Medal—V. R. Dolan, Chicago.  
For Excellence in Harmony.  
Gold Medal—To be awarded.  
Sixth Grade.  
Piano.  
Gold Medal—Baselah Cristol, Chicago.  
Silver Medal—Evelyn Goldberg—Chicago.  
Silver Medal—Olivia Ziman, Chicago.  
Silver Medal—Minnie Greenwald, Chicago.  
Silver Medal—Marion Levy, Chicago.  
Silver Medal—Lillian Frederich, Chicago.  
Silver Medal—Annetta Senechalle, Chicago.  
Violin.  
Gold Medal—Sigurd Jorgenson, Chicago.  
Silver Medal—Lawrence Jacque, Chicago.

## CHICAGO ARTISTS ENGAGED FOR COLISEUM.

In contradistinction to the Federation of Women's Clubs, whose policy is to pay artists from outside of Chicago and expect local talent to give their services gratis, the Women's Association of Commerce, who are to hold

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their first "Congress of Woman's Achievements" at the Coliseum, Chicago, from June 13 to 20, inclusive, have decided to engage only local talent, which embraces not only Chicago singers, but also artists from the Chicago Opera Company.

This association, which considers (and rightly) that what women have done in an artistic line is fully as important as the success they have achieved in a commercial way, has given music an important place in their exposition.

Among the artists engaged are Jennie Dufau and Enrico Aresoni, tenor, both of the Chicago Grand Opera Company; Kate Condon, contralto of the Gilbert and Sullivan Opera Company, and Arthur Middleton, a Chicagoan, who has just been engaged by the Metropolitan Opera Company, of New York. This quartet will present a very elaborate program of operatic music on Saturday evening, June 13.

For Sunday afternoon (at 4 p. m.) the Paulist Choristers have kindly consented to give a musical program, though only returning that morning from an extended Western trip. This organization is so widely known that comment on their excellent work is unnecessary. Monday evening, Marie Sidenius Zandt, a local soprano of reputation, will present two arias with orchestra. On Wednesday evening, Mabel Sharp-Herdien, who has been soloist with the Mendelssohn Club and Apollo Club of this city innumerable times and also of the famous Mendelssohn Club of Toronto, will present the program. For Thursday evening, Frances Ingram, contralto, who has sung important roles with the Chicago Grand Opera Company, Boston Opera Company and also the Montreal Opera Company, will be the soloist. Friday evening another young Chicago soprano, who has been engaged to create several roles with the Chicago Grand Opera Company the coming season, will make her debut.

Will Davis, the well known manager, who is strong in his support of Chicago talent, congratulated Florence King, president of the association, upon the stand she has taken.

#### NORWEGIAN SAENGERFEST.

The twelfth Norwegian Saengerfest took place at Orchestra Hall on Friday evening and Saturday evening, June 5 and 6. One thousand singers representing Norwegian choral organizations from all over the country were in attendance. The different choral societies sang with great beauty of tone and surprisingly good contrast, while the climaxes were stupendous in their magnitude and the attacks exact and the Norwegian songs as rendered by those different choral societies will long be remembered for their excellency.

Inga Orner was the principal soloist of the evening. She sang the "Jewel Song" from "Faust" and a group of songs by Grieg, Heise and Grondahl. Speaking about this young artist the critic of the Chicago Tribune said:

This appearance confirmed the impression of a previous hearing in that the critical listener again was convinced that the chief factor in Miss Orner's success is her personality. Of many singers more widely known the same may be said. She is a young woman of much charm, but her vocal art is quite undistinguished.

The program opened with the singing of the "Star Spangled Banner," and the Norwegian national hymn was also sung by the audience and chorus. On Saturday night the same program was repeated.

#### HANNA BUTLER SAILS.

Hanna Butler, the well known Chicago Soprano and vocal instructor, will leave Tuesday, June 9, on the steamship New Amsterdam for the Continent. Mrs. Butler will join Mrs. Samuel Insul, one of her foremost pupils, in Paris, and in her company will motor through the chateau country and afterward she will join Mr. and Mrs. Hull, motoring then through England.

Mrs. Butler will in all probability coach with Mme. Sembrich while in Europe and she will return to America on the Oceanic reaching Chicago on or about October 1, when she will reopen her studios in the Fine Arts Building.

#### ROSA OLITZKA REENGAGED BY NEUMANN.

Rosa Olitzka has been reengaged by F. Wight Neumann to give a song recital in Chicago at the Studebaker Theatre, on November 8, 1914.

#### MACDERMID SONGS.

The success achieved in a few years for the songs by James G. MacDermid is due in a large measure to the remarkable presentation given them all over the country by Sibyl Sammis MacDermid, the talented wife of the composer. In this, however, she has had the cooperation of Christine Miller, Jeanne Jomelli, Frances Alda, Mabel Sharp-Herdien, Arthur Middleton, Evan Williams, Hector Dufranne, Paul Althouse, Cecil Fanning and a host of equally distinguished operatic and concert artists. Programs received from all parts of the country indicate equal success of his scriptural songs in the hands of church soloists.

#### Mrs. Butler Sails.

Hannah Butler, the Chicago singer and pedagogue, passed through New York last week en route for Europe, where she intends to spend the summer vacationing and also doing some musical work. Mrs. Butler had an extremely busy season in the West what with her numerous concert engagements and large class of pupils.

### Pavlowa Offers \$1,500 in Prizes.

Anna Pavlowa, the celebrated danseuse, has announced her intention to assume personally the leadership in a movement that is being started to effect a general betterment in modern ballroom dances and methods of dancing.

For some time the desired cooperation from a recognized dancing authority whose admitted position permits her recommendations for effecting improvements to be accepted as unquestionably proper, has been sought. Although the noted Russian expressed her desire to give her assistance in the matter, until the present moment the demands upon her time have prevented.

Before leaving America for her European home, a few weeks ago, Mlle. Pavlowa promised that she would weigh the possibility of her acceptance of the work in the society dance field on her journey across the Atlantic, and that on her arrival in England she would give the influential women who sought her help an answer. That answer was received a few days ago by her manager, Max Rabinoff.

As is her custom, Mlle. Pavlowa does not intend to approach her task in a half way manner. She is firmly of the opinion that the American people are not doing themselves justice in their efforts to execute society dances. She is no less of the opinion that unless a well organized effort is launched and maintained to correct the existing society dance evils that the dance art, as a whole, may be seriously affected.

Mlle. Pavlowa states that if those who participate in society dancing were not individually capable of improve-

nounced intention of originating three new society dances this summer, which she promises to introduce in this country upon her return next autumn, when she begins her third tour here. And as a further evidence of good faith Mlle. Pavlowa has authorized Mr. Rabinoff to hold an open competition in which \$1,500 in cash prizes is to be paid for three pieces of dance music regarded as best suited for the introduction of the dances which the popular star is devising.

The Pavlowa Dance Music Contest is now officially opened, and composers of any nationality residing in the United States or Canada are eligible to compete for one of the three \$500 prizes. Manuscripts may be forwarded to Max Rabinoff, at the Metropolitan Opera House Building, New York City, at any time prior to August 1 next, the date for the closing of the competition.

According to the conditions governing the contest, no restrictions are placed upon those who may wish to submit pieces of music. Each composer may write whatever is desired, so long as it is of dance character, melodious and strongly marked in rhythmic character. Indeed, the chief reason for the appeal to American residing musicians is that Mlle. Pavlowa looks upon their dance music as generally superior to that of all others for its required purpose.

As rapidly as the manuscripts are received in New York they will be forwarded to the dancer, who is herself to be the sole judge of what shall be considered the three most desirable compositions. It is the intention of Mr. Rabinoff to feature the name of each of the successful composers in conjunction with the new dance, and in the event that no widely known writers are victorious newcomers stand a fair chance of obtaining quick distinction.

Announcement of the winning composers is to be made as soon as possible after the closing date of the contest, August 1. Certified checks for \$500 each will be simultaneously sent to the three persons whose music has been adjudged as the most suitable for the intended purposes. Inasmuch as absolute secrecy is to prevail concerning the identity of non-successful contestants, all who wish may safely enter this undertaking without fear of shattered reputations in case of failure.

In order to stimulate composers to do their best in a single creative effort, no one contestant is permitted to submit more than one piece of music. When it is remembered that the Pavlowa Gavotte was one of the reigning successes of the current season the possibilities for American composers in this particular matter would appear distinctly worth striving for.

Each of the three new dances which Mlle. Pavlowa is to introduce is to be presented by the dancer and her partner at every performance on her forthcoming tour of this country, and they will be danced to the music composed by the victorious American musicians.

### Passing of Popular Songs.

The more popular a song, the quicker it disappears, says Philip Hale in the New Music Review. A few weeks ago we had great difficulty in obtaining copies of "Muldoon, the Solid Man" and "When Malone's at the Back of the Bar" in this city. Who sings "Jasper" today, except, possibly, a gramophone? It was, it is, an excellent song. Who sings "Abraham" or "Bill Simmons"? Even "Waiting for the Robert E. Lee" is sliding toward Time's dust bin. The more realistic allusions, the more pat they are to the life of the moment, the quicker the fall, the deeper the darkness. But these songs, full of "the black of the pave, tires of carts, stuff of boot soles, talk of the promenaders," would be invaluable to any sociologist, fifty years from now, wishing to reconstruct the period in which they flourished.

### Shreveport MacDowell Club.

A MacDowell Club has recently been organized in Shreveport, La., with twenty-five charter members and the following officers: Mrs. Eugene Palmer, honorary president; W. A. Odom, president; Ria Potter, first vice-president; Byron Warner, second vice-president; Chas. S. Staples, secretary; Goldie Schaefer, treasurer; Ruth McCain, accompanist; J. T. Andrews, press reporter; Rebekah Ellison Johnston, musical director.

### R. S. Waldron in Town.

R. S. Waldron, vice-president of the Art Publication Society, of St. Louis, Mo., is spending a week or so in New York, on business connected with the introduction of his publications throughout the East. The work, one for the systematization and standardization of piano teaching, is arousing much interest in pedagogical and musical circles. Mr. Waldron is at the Hotel Astor.

### The Argentine Peril.

Is Argentina going to run this country? First, she gave us the tango, then began selling us beef, and now she is trying to force us to make peace with Huerta.

#### Elizabeth Rothwell Wolff, Soprano

From Royal Court Theatre, Darmstadt

Walter Henry Rothwell at the Piano.  
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— AND —

#### Miss Edna Gunnar Peterson, Pianist

#### Mr. Albert Borroff, Basso-Cantante

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ment she would have no interest in wishing to offer suggestions calculated to be of assistance. In a letter to Mr. Rabinoff, discussing the problem in which she has become so interested that she is now devoting part of her vacation to its solution, she says:

"What is needed, first of all, is standardization. We cannot expect representative accomplishment where there is no established standard. If stage dances were permitted to drift, as have those used in ballrooms, we should have, instead of an art, nothing more than pirouetting, kicking confusion. Now that I have determined to try to show a way out of the society dance dilemma which seems to obtain in other countries than America, I shall not cease my efforts until something substantial has been attained."

Apparently the Russian exponent of terpsichorean art is in earnest, for she is now busy at her London home evolving means for eliminating the suggestive and ungraceful elements that prevail in the dances popular in the United States and Canada. Beyond this, Mlle. Pavlowa is reconstructing certain dances whose principal elements are artistically sound and practicable.

Perhaps the surest indication of the great artist's seriousness in this somewhat complicated matter is her an-

### Von Ende School Summer Session.

It is a curiously popular fallacy that the summer should be given to complete relaxation and idleness. While this may be an urgent need of the overworked and the constitutionally weak, artists, teachers and students are as a rule none the worse for a reasonably short term of moderate work and study even during the height of summer. For every artist knows that a prolonged period of rest makes one rusty, whether the instrument be the voice, the violin or the piano. Even a long interruption in a course of theoretical study is detrimental. Return to work after a long interval of idleness means a so much harder effort to adjust one's self to the discipline and the routine of regular activity.

The number of those who devote at least a part of the summer to some special course is growing along all lines. Even European universities like that of Grenoble offer special inducements in their summer courses. On the other hand, European visitors to the United States are much impressed by the work done at Chautauqua and other summer schools. Artists, teachers and other professionals have little opportunity during the regular season to do the reading or attend the lectures needed to keep them well informed and up to date. They have even less time to keep up their practice or work up a repertoire. A summer of absolute rest means for them a return to their regular duties in the fall a little less efficient than they were before.

The writer has come across a teacher in one of the towns in the Middle West, whose example is worth being imitated. The admirable buoyancy and freshness of spirit which this lady brings to her work at the opening of every fall session is due in no small degree to the fact that she has long ago abandoned the time honored notion of resting in idleness. Change of environment and of occupation afford all the rest a normal being needs. Every summer this teacher attends to some course at Chautauqua or one of the university summer schools and finds herself the better for it physically and intellectually, when her regular work begins in the fall.

That this policy of taking a summer course is being adopted by musicians is a very hopeful sign of the times. New York is not so bad a place in which to spend the summer, as is generally supposed. While many New Yorkers are glad, when the summer comes, to turn their backs upon the city in which they live year in year out, many more are contented to stay and enjoy the opportunities for amusement and recreation which it offers and of which at other times they cannot avail themselves. The nearness of the ocean and of the mountains affords as much opportunity for outings as they might have in a mountain or seashore resort, with very much less expense and more comfort. Nor should the fact be ignored that there is every summer a strong influx into New York from the inland States of the South and West, and that among those summer visitors there is a growing number of artists, teachers and students who desire to make use of educational advantages which their native towns do not possess.

The summer session of the Von Ende School of Music is specially designed to fill the needs of those, who do not want to drift into absolute inertia during the summer months and find themselves rusty and out of touch with the world that has kept moving, when the fall season opens. The session is just short enough—six weeks—not to tax the strength or health, and yet it covers the entire field of music study so thoroughly, that many an artist, teacher or student, unable to attend the regular session, can derive enough inspiration and gather enough information to vitalize his or her work for the whole year to come.

The faculty of the summer session is recruited from the regular faculty of the school. As Mr. Stojowski goes abroad during the summer, the piano department will include Hans van den Burg, whose reputation as composer, performer and pedagogue has been greatly strengthened by the results of his work at the school; Elise Conrad, who prepares students for Mr. Stojowski's artist class; Lawrence Goodman, whose rare accomplishments as pianist and instructor have been highly commented upon; Jeanne Marie Mattoon, the gifted exponent of the Leschetizky method; Albert Ross Parsons, whose reputation as a scholar, artist and teacher is perhaps second to none in America, and Louis Stillman, author of "Concentration and Technique" and other educational writings.

The violin department is also represented by almost the complete faculty, only Mr. Witke, the concertmaster of the Boston Symphony Orchestra, having gone abroad.

Herwegh von Ende, whose rapid rise in his profession is justly considered phenomenal, will be ably seconded by his assistant of many years, John Frank Rice, a most conscientious musician and teacher and a man of sterling character, Albert Smith and Edwin Wickenhoefer.

The singing department will be conducted as during the regular session by Adrienne Remenyi, who has in a few years acquired the reputation of being a vocal instructor of rare honesty, efficiency and conscientiousness, and

who will be assisted by Beatrice McCue, the noted contralto and teacher.

A course in theory will be conducted by Hans van den Burg and John Frank Rice and a course in history of music by Amelia von Ende, the writer and lecturer. The students will also have the opportunity of attending talks on literature by Mrs. von Ende, supplemented by suggestions for individual reading. Furthermore, Lawrence Goodman will give a series of piano recitals covering as nearly as possible the entire development of piano literature.

This course of study, supplemented by visits to the Metropolitan Museum of Art and by work in the New York Public Library, the music department of which is exceptionally rich, should be inducement enough, and relieved by the abundance of light recreation which New York offers, should make a summer sojourn in this city most attractive to musicians and students of music.

### Hagerstown Has a Festival.

Hagerstown, Md., has had a May festival also. This town does not intend to be left behind in the march of progress where things musical are concerned. The festival was under the direction of Prof. E. H. Roderick and was an unqualified success from every point of view. The review

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and

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of the festival, as given in the Morning Herald of Hagerstown, issue of May 16, is so comprehensive and to the point that it is herewith reproduced almost in its entirety:

Another uplifting institution has been definitely added to Hagerstown's long list of good things, in the successful completion of the First Annual May Festival. These events of such uplifting character cannot be passed over lightly; for the tone, the social atmosphere of a community is largely judged, yes, largely determined by the character of its public entertainment.

The last night of this year's May Festival was the occasion for a brilliant rendition of Carl Busch's cantata, "King Olaf," in which the title roles were admirably taken by Marie Kaiser, soprano; Joseph Mathieu, tenor, and James Stanley, baritone. . . . The soloists were all in fine fettle, looked happy and sang like it, for



Left to right: James Stanley, bass; Miss Down, accompanist, Mr. Moyer, Mr. McMichaelson, accompanists; Joseph Mathieu, tenor; Marie Kaiser, soprano; C. H. Roderick, conductor.

you can't sing unless you are happy; and from the moment James Stanley began the evening with that defiant "I am the God Thor, I am the War God, I am the Thunderer, Here in my Northland, My fastness and fortress, Reign I forever!"

and was answered by Joseph Mathieu as Olaf with his vigorous and positive "I accept thy challenge, Thor!" It was evident that the concert was in the hands of masters.

Miss Kaiser showed her versatility by her forceful interpretation of the lines, "O King, will you swear it as Odin once swore, on the ring?" and in her resentment of the insult offered her by the king when he smote her cheek with his glove; in these passages Miss Kaiser was afforded an excellent opportunity to display that dramatic temperament with which she is blessed to so large degree. While the subtlety of the heathen queen was admirably portrayed by this artist when in the scene in which she is preparing to kill the

king and is caught at the act, she, in reply to the King's "What is that, gleams so bright above the head?" sings in reply in the most crafty manner:

"Tis the bodkin that I wear  
When at night I bind my hair;  
It woke me falling to the floor;  
'Tis nothing more."

Another passage which showed to advantage the breadth of Miss Kaiser's adaptability to a musical role was afforded when as the Abbess she, hearing the voice of St. John though recognizing it not, sings with the sweetest and most resigned deliberation—

"She heard in the silence  
The voice of one speaking,  
Without in the darkness,  
In gusts of the night wind  
Now louder, now nearer,  
Now lost in the distance.

The voice of a stranger  
It seemed as she listened,  
(Of some one who answered,  
Beseeching, imploring,  
A cry from afar off  
She could not distinguish."

Miss Kaiser is of a petite stature and with an irresistibly pleasing personality which serves as a valuable asset to her work. As an artist she is possessed of exquisite vocal power, artistic comprehension and dramatic skill which with her grace and charms heralded her fame broadcast until by sheer worth she has become a recognized star wherever she appears in concert.

The ability of Mr. Stanley was in evidence with all of his evening's opportunities and he made the best of every situation. Of a robust, imposing, agile physique he added a fullness, a resonance, a richness of tone production which were most pleasing, and in all the work of this fine baritone there was not an harsh note, no labored breathing, nothing strident or grating, but to the contrary his work was as smooth and appealing as a voice of such magnificent range and power could possibly be.

Mr. Mathieu was as pleasing as on the previous night and that means that his work could not have been improved upon. . . . And the work of the chorus, our own chorus, the chorus composed of our own young people; they did so well that we wish space would permit to mention separately the name of each individual for commendation for their work. There was one chorus though which needs be mentioned for special commendation; the chorus descriptive of the naval battle between the vessels of the combined foreign fleet and King Olaf's ships.

This number was possessed of peculiarly dramatic susceptibilities, and the chorus under the intelligent leadership of Professor Roderick, measured up admirably to the many tense passages descriptive of the fortunes of combat as

"All day has the battle raged,  
All day has the ships engaged,  
But not yet is assuaged  
But vengeance of Eric the Earl."

The first May Festival was a triumph. Those who attended enjoyed a treat; those who did not, failed to hear the best concert ever given in Hagerstown. The Herald joins with the public in urging The Hagerstown Choral Society to give us another such concert next May.

The artist conductor and accompanists of the festival appear in the accompanying photograph.

### Hallet Gilberté's New Songs.

The publishing house of Fischer, Cooper Square, New York, has issued three new songs by Hallet Gilberté, as follows:

"Song of the Canoe" (dedicated to Mme. Rappold).  
"Little Red Ribbon" (dedicated to Mme. Alda).  
"Evening Song."

These songs are obtained in three keys, and are very tuneful and effective, the piano accompaniment not being difficult. Mme. Rappold has for two seasons past sung on all her programs, Gilberté's "Two Roses" with great success. The frequent appearance of Gilberté's name and songs on the American composition page of the MUSICAL COURIER is the best evidence of their vogue.

Mr. Gilberté closed his season June 3, with a song recital in Boston, proceeding to Melody Manse, Lincolnville Beach, Me.

Mr. Gilberté has sung in forty-eight engagements since the first of October. He always includes songs by American composers such as Chadwick, Foote, Cadman, Kramer, and others. During the impending summer, he will be heard in recitals at Bar Harbor, Poland Springs, Rockland, Camden, Portland and Bangor, Me.

Between these recitals, Mr. Gilberté employs himself with fishing and enjoying in his forty-foot motor boat, the "Isolde." Then he has an automobile which necessarily consumes much of his time.

### John Hendricks for Lombardi Opera Company.

John Hendricks, basso cantante, an artist-pupil of Lealey Martin, has been engaged as a member of the Lombardi Opera Company. This company will tour the Pacific coast beginning early next season. It is extremely flattering, both to teacher and pupil that Mr. Hendricks is the only American in the cast.

The seventh annual Alberta (Canada) Musical Festival opened at Edmonton on Tuesday, May 18. The adjudicators were Dr. A. S. Vogt, of Toronto, and W. H. Hewlett, Mus. Bac., of Hamilton. Competitors entered from all over the provinces, and the festival was the most successful ever held in Western Canada.—Winnipeg Town Topics.



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"THE POET AT THE PIANO"

Carl Friedberg deserves his title. His was the success of the evening, and there was a general expression of regret that the exigencies of the heavy program did not permit of his playing more.

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## ARTISTS AT OBERLIN FESTIVAL.

**Musical Union's Annual Event Proves Unusually Attractive This Year.**

Oberlin's big musical event of the season, the May festival of the Oberlin Musical Union, brought the Chicago Symphony Orchestra, Frederick Stock, director, and the noted artists, Inez Barbour, soprano; Margaret Keyes, contralto; Mabel Sharp-Herdien, soprano; Lambert Murphy, tenor, and Henri Scott, bass, to the well known Ohio music center.

Bruch's "Odysseus" was given by the Musical Union, orchestra and soloists under the direction of Dr. George W. Andrews on the opening evening. The first part of the evening was devoted to an excellently rendered program by the Chicago Symphony Orchestra, which furnished also the symphony concert Tuesday afternoon. The chorus singing on this occasion was superb, and to the work of the soloists the highest praise may be given. Margaret Keyes' work has been received with great pleasure in Oberlin before; her rich, even quality of voice and intelligent delivery places her among the first ranks of American contraltos. Inez Barbour's "Nausicaa" disclosed great beauty of tone and shading, while Lambert Murphy and Henri Scott received their due share of well earned plaudits.

Piérné's "The Children's Crusade" was the new work sung by the Musical Union this year. Inez Barbour and Mabel Sharp-Herdien received great praise for their excellent work in their respective roles, and again Lambert Murphy and Henri Scott showed their vocal and musically superiority.

George Whitfield Andrews, professor of organ and composition in Oberlin Conservatory of Music, is really the inspiration of the present May festivals. The first concert of the festival under discussion marked the one hundred and seventieth which the Union has given in its fifty-four seasons. "The Messiah" has been sung forty times.

Members of Oberlin's church choirs are alone eligible for membership in the Musical Union, and are selected after rigid examination in sight reading and tonal quality.

Photographs of four of the participants at this festival appear on the cover of this issue of the MUSICAL COURIER—Frederick Stock, Margaret Keyes, Inez Barbour and Mabel Sharp-Herdien.

### Trinity School of Church Music.

The Trinity School of Church Music, Felix Lamond, director, has had an excellent first season. Over a score of young organists and choir masters, desiring to perfect themselves in this training school for Episcopal music, during the past year, came from all parts of the country.

The following is quoted from a little booklet, issued by Mr. Lamond:

Much stress is to be laid on the work at the organ, both as to solo playing and accompanying. In this department a very full and complete curriculum has been devised. The works of the classical organ composers will be studied, and monthly conferences on the works of Bach, Mendelssohn, Rheinberger and other composers will be arranged, at which all the students will be expected to participate. There will be recitals by members of the faculty at "Old Trinity" and its chapels, and special recitals consisting wholly of Bach's organ works will be given during the season. Each student will be expected to give recitals at stated intervals. Recognizing that the musical interpretation of the Prayer Book is one of the chief requirements of the church musician, it has been deemed advisable to form a class for the study of the Rubrics of the Prayer Book, and this has the co-operation of the clergy.

Special short courses will be arranged for professional organists and choirmasters who wish to add to their equipment.

### Summer Work at Regneas Studio.

"I believe that many singers make their greatest progress during the summer months," says Joseph Baernstein-Regneas, the eminent New York instructor.

"Many of them, after a short rest at the conclusion of the winter's activities, settle down to serious vocal work, with minds free from any approaching public appearances. New works can be learned and digested without a feeling of having to hurry and of having to give a performance but half prepared. The mind, free from such strain, is capable of more complete concentration and consequently, accomplishes better results. My summer class is large and the pupils are invariably enthusiastic and diligent, and find this period of study of greatest value to them, in preparing themselves for the exigencies of the winter season."

"The Bells of Plura," a new opera by Ernest H. Seyffarth was given in Crefeld with moderate success.

# Arrigo Serato

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# BOSTON OPERA REMAINS CHIEF CURRENT MUSIC EVENT OF PARIS.

Italian and German Performances Score Successes in Presentation by the Visitors from America—  
Bachaus a Favorite in the French Capital—An Expensive Slap in  
the Face—A Motor Prima Donna.

Paris, May 26, 1914.

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beausséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

The first performance of the Boston-Covent Garden Opera last week was the second representation of Verdi's "Ballo in Maschera" followed on Wednesday by the first representation of "Tristan and Isolde." I was unable to witness this latter performance, but a review of last evening's repetition with the same cast will be found below.

"PAGLIACCI" AND "SECRET OF SUZANNE."

The cast of "Pagliacci" had Destinn as Nedda, Martinelli as Canio, and Ancona as Tonio. Panizza led with his usual lack of temperament; it is impossible to understand that a man who has conducted as long as he has does not observe what may justly be called the standard tempi in a work as well known as "Pagliacci."

In "The Secret of Suzanne" which followed (instead of "Les trois Masques" as accidentally stated in last week's letter) the parts were entrusted to Maggie Teyte and Vanni Marcoux. Marcoux looked the essence of gentleman himself as the husband and sang and acted with unequalled finish. It was a pleasure to hear this fine artist in a part which allowed him to show to the full his splen-

did ability as a vocalist and he more than fulfilled every demand. I hear that Panizza was only able to have two rehearsals with his orchestra, so that he is to be excused for his failure to bring out most of the delicate little details of orchestration; but nothing except the fact that he is not a first class conductor will excuse the constant dragging of tempi which took all the sparkle and life out of the little work. That it was favorably received in spite of this by the audience speaks well for the work of the participants and for the inherent beauty of the work itself.

The setting, from a design by Bakst, was very beautiful and the costumes were in Biedermeier style. The orches-

ENRICO BERTRAN.



EDYTH WALKER AND HER AUTOMOBILE.

tra as has been intimated, played very badly, the brass section in particular being more often than not a long way from the baton, which is hardly to be wondered at after only two rehearsals with a score containing so many rhythmical difficulties as this one. I remember well at the first production of this opera, which occurred in Munich under the late Felix Mottl, the great German leader thought it well worth while to give the little work ten or twelve rehearsals with his splendid orchestra.

"TRISTAN AND ISOLDE."

The second performance of this work, May 25, was given with the following cast:

Isolde .....	Van der Osten
Bangaene .....	Claussen
Tristan .....	Cornelius
König Marke .....	Fonns
Kurwenal .....	Kiess
Conductor, Albert Coates.	

This may be described as a fair to middling performance of Wagner's immortal work. Van der Osten excels in one way all other Isolde whom I have seen, namely, in the loudness of her voice. Otherwise there are at least forty-two routine German sopranos who can do the Isolde just as well as she can and a good many others who can do it better.

Mme. Claussen as Bangaene was by far the best member of the cast. She sang intelligently and vocally through-

out, her fortes were never shrieked and her pianos never whispered. The warning sung from the tower in the second act was the most artistic bit of the whole evening. Cornelius as Tristan was totally inadequate, both vocally and dramatically. It was quite impossible to hear him in any of the dramatic passages except when he was shouting out tones in the very top register of his voice. To be just, it must be said that some of his piano singing in the duet of the second act was good, though he was out of tune in some of the passages sung with Isolde. Kiess was an inoffensive Kurwenal and Fonns a distinctly bad King Mark.

Interest centered largely in the work of the young English conductor, Albert Coates, who has been so loudly hailed as the "coming man" among conductors and who made his first Paris appearance in the first performance of "Tristan" last week. It is hardly fair to judge of his worth from last night's performance with its inferior cast—always excepting Mme. Claussen—and the insufficiently rehearsed orchestra. Mr. Coates has many good points and may some day develop into a big man, but at present his principal fault seems to be a lack of rhythmic exactness. The beat is too round, not precise enough, and the effect is rather smeared. But as I have said a good deal of this last evening may have been due to the unpreparedness of the orchestra. Twice in the first act Mr. Coates had to snap his fingers to call the attention of some solo player who had completely missed a cue.

A CORRECTION.

I must apologize for connecting the name of Josef Urban with the criticisms of the scenery of "Un Ballo" in last week's letter, as I am informed that he is in no way responsible for the setting. It was hard to believe that anybody who can give us such fine scenery, as for example

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the "Otello" set could have produced anything so innately incorrect.

#### BACHAUS RECITES.

The second recital of Wilhelm Bachaus was undoubtedly the most interesting individual program of last week. It included the C sharp minor prelude and fugue of Bach, the F sharp minor sonata of Schumann, two intermezzi, a romance and rhapsody of Brahms, a group of six Chopin numbers and the Liszt paraphrase to Gounod's "Faust" waltz. There was a very large audience present, and its enthusiasm has not been rivaled by that of any other gathering this winter.

The splendid artist was in his best form, and the program which he had selected was especially suited to his talent in every way. In the midst of so much good it is impossible to pick out any particular number for special praise though it would be hard to imagine anything finer than the magnificent musicianship displayed in the Schumann sonata. The well known Chopin etude in G flat major was at once redemanded. At the close the audience lingered on, rewarding the artist with a storm of applause and refused to leave until he had played three encores, something which is very unusual in Paris. The tremendous technical brilliance of his rendition of the "Faust" waltz deserves to be specially mentioned.

There is no doubt that Mr. Bachaus has absolutely established himself as one of the first favorites of the Paris musical public.

#### THE BROUSSAN-LUSINCKI FUSS.

The delays of the French courts are almost equal to those of the American courts, but finally yesterday the case of Monsieur Lusincki, who has the concession for programs at the Opera, against Monsieur Broussan, one of the co-directors of the Opera, was heard before the Ninth Correctional Court. M. Lusincki, it will be remem-

bered, claimed that when he applied for a renewal of his concession which expires this year, M. Broussan asked for 10,000 francs to put in his own pocket. M. Broussan's version of the incident was that he had received from other sources advantageous offers for the concession and in consequence demanded that M. Lusincki should pay 10,000 francs more, not to himself, but to the Opera, for the continuation of his privilege.

On M. Lusincki accusing M. Broussan of blackmail in the presence of Broussan's co-director, André Messager, M. Broussan promptly hit M. Lusincki in the face, apparently the proper thing to do under the circumstances. However, it cost M. Broussan yesterday 100 francs for having had the pleasure of that blow and M. Lusincki was further awarded the magnificent sum of one franc—or

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twenty whole American cents—for damages. This seems satisfactory enough except for the fact that we are still at a loss to know for whom, or rather for what M. Broussan really had demanded that extra 10,000 francs, which after all will make very little difference considering that he will be gently removed from the Opera at the end of this year.

#### OPERATIC MATTERS.

As a matter of statistical musical interest let us record that "La Vendetta," a lyric drama in three acts, book taken from a novel of Lorient-Lecoudey by De Flers and De Caillavet, was produced May 12 at the Gaité-Lyrique. The music is by Jean Nougues, who is best known for his opera "Quo Vadis," which had considerable success on this side of the water.

Another new production was "Marouf, Savetier du Caire," comic opera in five acts, book by Népoty, music by Henri Rabaud, which took place at the Opéra-Comique on May 15. Both of these are spoken of as successes by the press, which, however, is hardly a true test in France, where practically everything French is a success according to the papers. If they turn out to be genuine successes they will be reviewed later in these columns.

Last evening at the Opéra the Russian ballet gave the first representation of a much garbled version of "Le Coq d'Or," an opera by Rimsky-Korsakow. This evening we

son will be "An Elevator" in one story without music, which will save the patrons many weary steps in climbing  
(Continued on page 46.)

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## NEW YORK BREVITIES.

Mrs. Boice's Artist-Pupil Sings—Dr. Richardson's  
Three Daughters—Morris Artist-Pupil in  
Concert—Eleanor Patterson in  
Ohio—Notes.

Max Jacobs, violinist, leader of the Jacobs String Quartet, and Rafael Diaz, tenor of the Boston Opera Company (later on tour with Tetrassini in concert), will give joint recitals during the summer, with Ira Jacobs, accompanist. The concerts thus far booked are: Tenafly, N. J., June 26; Far Rockaway, L. I., June 27; Asbury Park, July 12; Newport, R. I., August 1 to August 15; Long Branch, September 1; also dates at Ocean Grove and Stony Brook, L. I.

May 29, Mr. Jacobs was the violin soloist at an anniversary concert given at the New Star Casino. He played modern violin pieces, as follows:

Oriente ..... Zimbalist  
Polonaise ..... Wieniawski  
Caprice Viennoise ..... Kreisler  
Waltz, Liebesfreud ..... Kreisler

After his first group he was called out six times and had to play two encores, which were "Serenade," by Drdla, and "Spanish Dance," by Sarasate.

MRS. HENRY SMOCK-BOICE'S PUPIL.

Florence Anderson-Otis, church and concert soprano, was a soloist at a recent concert of St. Andrew's choir, Yonkers, N. Y. Regarding her singing, the Yonkers Daily News says as follows:

Florence Anderson-Otis, soprano, was in good form. She sang the gay and highly difficult polonaise from "Mignon" delightfully. In addition, her singing added much to the beauty of the trio from the prison scene in "Faust" with Mr. Bagdasarian and Harold Land.

DR. RICHARDSON'S DAUGHTERS SING.

An interesting concert of Russian music was given by M. A. de Davidoff, Carnegie Chamber Music Hall, May 26. Several numbers of Russian folksong were rendered by members of Calvary Baptist Choir, of which M. de Davidoff is a member. Leading parts were taken by Mary, Hester and Elfrida Madeley Richardson, whose singing was, as usual, remarkable for the refined and finished production which Dr. Madeley Richardson imparts to all his pupils. Hester Richardson recently achieved distinction, both for singing and acting, in the performance of "Every soul" at the Century Lyceum, in which she took the title role. On the same occasion Elfrida Richardson represented "the Angel."

At the meeting of the National Association of Organists, Tuesday, June 16, Dr. A. Madeley Richardson and John N. Burnham will preside at the organ. Dr. Richardson's numbers will include a lecture entitled "A Visit to the Choir Room of Southwark Cathedral, London, in 1908." In illustrating this lecture, Dr. Richardson will be assisted by his daughters, Mary, Hester and Elfrida.

HATTIE CLAPPER MORRIS PUPIL SINGS.

Jane Kemp-Roulston, who recently substituted as contralto at the Central Baptist Church of New York, was a soloist in a concert at Yonkers, N. Y., recently. Of her very enjoyable singing the Yonkers Daily News said:

A new soloist appeared in the person of Jane Kemp-Roulston, contralto, who has succeeded Jennie Lee Dann at St. Andrew's. Her voice is one of real beauty, marked by sweetness through a wide range, clarity and a sympathetic quality that found agreeable expression in a Saint-Saëns aria, "My Heart, at Thy Sweet Voice," from "Samson et Dalila." She sings with a repose that is the proof of an excellent training. She is a pupil of Hattie Clapper Morris, the well known teacher of many oratorio, concert and church singers. She has been a soloist at the Morningside Presbyterian Church in New York. Her presence in the St. Andrew's quartet adds much to its strength.

ELEANOR PATTERSON LEADS 3,000 SINGERS.

E. Eleanor Patterson, the American contralto, shared honors with Senator Willis upon the laying of the cornerstone for the Lehr Memorial, at Ohio Northern University, Ada, Ohio, recently.

After appropriate ceremonies, bespeaking great love and reverence for the founder of the Ohio Northern University, Dr. Lehr (who is still living, though considerably advanced in years), Senator Willis delivered the speech of the day.

Toward the close of the ceremonies, the president, Dr. Smith, recognizing Miss Patterson in the audience, called her to the platform. Miss Patterson writes a friend the following:

Dr. Smith, the president, saw me in the audience and asked if we could not have the "Star Spangled Banner," in keeping with what had gone before. So up I got and sang the verses, the immense audience, covering much of the campus, joining in the chorus. I sang with no accompaniment, but I hit the pitch, and struck the high B flat so they heard it somewhere within a mile or so. Every one seemed pleased, and such splendid massed singing I have never listened to before. Our beautiful national air made the blood run warm with the love of country and patriotic enthusiasm, and when it was all over hand clasped hand in a feeling of nearness, love and harmony. As an American singer, it seems to me I shall always want to hear our "Star Spangled Banner" as a fitting close to every concert.

NOTES.

It is announced that The New Assembly will next season give many of its concerts in the ballroom of the Plaza

Hotel. Many new artists will make their metropolitan debut at these concerts. There will be a song competition in February, for which competitors have already entered. Jutta Bell Ranske remains the active guiding spirit as for two seasons past.

The last regular monthly meeting of the Fraternal Association of Musicians was held in the College of the City of New York, June 2. A recital program, was given by Frederick Paulding, who last year was so successful with his readings from Dickens' works. Following is the result of the election held on this occasion: President, Louis J. Sajous; vice-presidents, Amy Fay and Miguel Castellanos; recording secretary, Mrs. C. I. Valentine; corresponding secretary, Frederick Harold Limpert; treasurer, E. W. Schaefer; financial secretary, Fannie Hirsch; executive committee, Edward W. Berge, Arthur Scott Brook, Adelaide Gescheidt, Dr. James Lee, and Ida Woodbury Seymour.

Elmer Zoller, who has been piano instructor as well as teacher of sight singing at Brenan College, Gainesville, Ga., will spend the summer in Pittsburgh. After September 1 he may be addressed at Carnegie Hall, New York.

The closing musicale of the Fabri Vocal School took place at the residence-studio of Countess Fabri, 248 West Seventy-second street, New York, May 27. It was the most successful ever given by the school, of which the late Count Fabri was the founder and director.

Among the pupils who took part were: Mrs. James Armstrong, Pearl Black, Mrs. Fred Sturm, Robert Wyatt, Edna Frandini, Lina M. Hauth, Albertine M. Vogel, Mr. Soden, Jane Edel, Adelaide Morse, Sara Meyers, Ruth Ivory, and Mrs. Samuel Weintraub.

The special features of the program were the duet "La Serenata," Rossini, rendered by Miss Hauth and Mr. Wyatt; the Mad Scene from "Lucia," by Miss Frandini and Miss Anderson, and the aria from "Aida," by Mme. Vogel. The famous old aria, "Ah! Rendimi," Rossi, sung by Mrs. Sturm, revealed a contralto voice of unusual depth and range.

Mrs. Armstrong and Miss Edel also deserve special mention for fine voices and splendid interpretation.

Graduation exercises of Jenny Hunter's Kindergarten Training School, at Aeolian Hall, June 4, were attended by a good sized audience. Music forms an important part of the course, and during the afternoon an anthem (Gounod's "Send Out Thy Light") and fourteen songs of varying character were sung, unisono, by the forty young women of the class. These songs came under the captions of "Ball Songs," "Bird Songs," "Work Songs," a lullaby, class song, the "Froebel Hymn" and Root's "The Flag" in closing. All these were interesting, and the "Slumber Song" was sung the best. Organ or piano supported the singers, and at the close the audience rose during the "Flag Song," when the United States colors were waved in the rear of the singers. The music in this school is under the capable direction of Anna Taylor Jones.

Wesley Weyman, the concert pianist, who has been on tour through various sections of Europe during the past season, has returned to the United States, and will establish his summer school in Shirley, Mass., June 15. The preceding two months he spent in Rome, Italy, filling private engagements.

Harry Brahms, tenor, of Brooklyn, is an excellent church and concert singer. He recently substituted for the regular tenor at the Central Baptist Church, to the satisfaction of all concerned.

Charlotte A. Loesch, assisted by Harold Land, baritone, gave a recital in the Chapter Room, Carnegie Hall, May

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30. Miss Loesch is a successful pianist and teacher, and Mr. Land, solo baritone at St. Andrew's Episcopal Church of Yonkers.

Hitherto unknown compositions from the Liturgy of the Russian Church were sung in a concert of Russian church music (unaccompanied) by the Aeolian Choir, Mr. Norden, director, at the St. Mark's Church, Brooklyn, June 3. Organ solos were played by C. N. Parker, organist of the church, and the following Russian composers appeared on the program: Smolensky, Smirnov, Arkhangelsky, Musitchesky, Bortnyansky, Nikolsky, Rachmaninoff, Kastalsky and Tschensokoff.

Maryon Martin, mezzo-soprano, and Mrs. F. E. Farrington, assisted by Joseph Pizzarello and Mrs. Frederick D. Keller, accompanists, collaborated in a recital at the Park Hill Country Club, May 26. They sang French and English songs in costume. Notwithstanding the very warm evening a good sized audience attended, and applauded all the music.

Mme. Dambmann and Mrs. Arthur Friedmann gave a very enjoyable musical tea to eighteen of their friends May 27, at Hotel Calumet. A delightful musical program was given by Gertrude Gugler, Mrs. G. K. George, and Mme. Dambmann. Floral decorations consisted of pink and yellow roses. Invited guests were Mes. William Hutchinson, Anna Autenruth, Muller, Charles Bliss, C. Pohle, Freese, Amelia Friedmann, J. Thieme, Kevin, Lauten, John Haaren, Blanche Autenruth and Miss W. Muller, W. Muller.

Dr. R. Madeley Richardson has arranged to give his lecture, "A Visit to the Choir Room of Southwark Cathedral in the Year 1908," at the New York State Convention of Music Teachers, to be held at Saratoga, June 18. Dr. Richardson will be assisted by his three daughters, Mary, Hester and Elfrida Richardson. The synopsis of the lecture is as follows: Boys' and women's voices—The necessary material—Method of work—Management of the breath—Breathing exercises—The foundation of good singing—Registers—Their blending—Vowels—Criticism—Order of work—Various exercises—The game of voice production—Attack—Another breathing exercise—Arpeggios—The shake—Developed—Chromatic scales—Consonants—Hymns—Various ways for practising—Points to observe—Illustrations—Chanting—A summary—Illustrations—Anthems—(a) "Like as the Hart," (b) "Hark, Hark My Soul"—English and American boys—Part songs—(a) "Break, Break" (b) "Philomel"—Boys vs. women—Future of boy choirs—Concluding illustrations.

### Granberry Graduation Program.

Graduates of the Granberry Piano School, George Folsom Granberry, director, gave the following program at their commencement exercises, which were held at Chamber Music Hall, Carnegie Hall, New York, on Thursday evening, June 4:

Sonata in D major ..... Mozart  
Misses Boyd, Dudgeon, DiCrocco, Keeney, Millard, Spooner, Voorhis, Weddige.  
Sonata in A major for piano and violin ..... Bach  
Miss Crawford.  
Alice Ives Jones, violinist.  
Homage to Handel, op. 92, for two pianos ..... Moscheles  
Misses Nichol and Spooner.  
Consolation, D flat major ..... Liszt  
Etude, G flat major, op. 10, No. 5 ..... Chopin  
Fantasie-Impromptu, C sharp minor, op. 66 (posthumous) ..... Chopin  
Miss Crawford.  
March of the Holy Grail, Parsifal ..... Wagner-Liszt  
Prelude to the third act of Lohengrin ..... Wagner  
Misses Boyd, Di Crocco, Keeney, Millard, Nichol, Spooner, Voorhis, Weddige.  
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Following the concert, the faculty of the Granberry Piano School gave a reception to the graduates, which was largely attended by the pupils and their friends.

### Baroness Von Rappe's American Debut.

When it became known that the Baroness Signe von Rappe, the famous prima donna of the Royal Opera in Stockholm, had been persuaded to come to America for the Sixth Quadrennial Saengerfest in Minneapolis, June 8 and 9, the management of the Svenska Fosterländsk Fest negotiated with her managers, the concert direction of M. H. Hanson, and engaged her for its concert. Thus the Baroness Signe von Rappe made her American debut in Chicago instead of Minneapolis as originally intended. The artist was enthusiastically received, the audience demanding many encores, and a return engagement next year was requested. Baroness von Rappe sang an aria from "Estrella de Soria," an opera by Franz Berwald, and a group of Swedish songs by Bror Beckman and Ruben Leljefors to piano accompaniment. Her accompanist was Herbert Lundén-Welden, who was also making his American debut.

Mr. Lundén-Welden will appear as accompanist with Baroness Signe von Rappe on her American tour next season.

### Effective Work of Karl Schneider.

A concert in April marked the closing of the thirtieth and most successful season of the Treble Clef Club, Philadelphia, Pa., under the direction of Karl Schneider, who, in addition to his duties in this capacity, is also well known as a vocal teacher and an orchestral conductor. The program was a most interesting one. The four songs by Brahms, with harp and two horns, were given with poetical feeling, while the lament over the "golden haired Trenar" was made intensely dramatic by Mr. Schneider, a performance which will linger long in the minds of those who were privileged to hear it. Two songs, op. 16, by Mabel Daniels, which were awarded a prize by the Federation of Women's Clubs, were given, and they well rewarded the club and its tireless conductor for the amount of hard study devoted to them.

Other novelties on the program included, "Love Song," with harp, cello and violin, by Bantock, and "Three Idylls," by Stanford, which were equally successful as fair repre-



KARL SCHNEIDER.

sentatives of English composers. American composers were given a hearing and a very fine one at that, there being Bruno Huhn's "Destiny" and selections by Ernest Newton, Mary Turner Salter and H. Alexander Matthews.

The ladies' chorus now numbers ninety-eight singers, composed of splendid voice material; its members include some of the most prominent solo and church singers of Philadelphia. Needless to say, under the inspiring baton of Mr. Schneider, the club meets the highest critical demands, such as intelligent phrasing and shading, and it matters not if the voices are sustained in the most thrilling fortissimo or the tenderest pianissimo, the diction is never neglected.

Karl Schneider, accompanied by Mrs. Schneider, sailed May 5, on the steamship Prinzess Irene, for Italy. On June 1 Mr. Schneider opened his vocal studio in Munich, where as usual he will remain until September 1. His Philadelphia studio remains in charge of his two efficient assistants, Roger Naylor and Alice Lewis.

### A Family Affair.

At the last concert of the thirty-fourth Bundes Saengerfest, in Louisville, which takes place June 24, 25 and 26, Marie Rappold and her husband, Rudolf Berger, the famous tenor, will sing the duet from the third act of "Lohengrin," accompanied by the Chicago Symphony Orchestra under the leadership of Frederick Stock. "Lohengrin" is the first opera in which the two artists sang together in America. Although both stars have been members of the Metropolitan Opera Company this season, it was not until the Atlanta engagement of the company that they had an opportunity to appear in the same cast, "Lohengrin" being the opera selected. At the close of the Louisville Saengerfest, Mr. and Mrs. Berger will go to Denver, where they have a summer home, and on August 1 they will go abroad. European engagements will keep them both busy until January 1, when they will return to take up their activities at the Metropolitan Opera House, New York.

### Possible Improvement.

"Don't you think you could do something with that orchestra to improve my song?" asked the lady soloist at the theatre.

"What's the matter with it?" asked the orchestra leader. "Why, they could hardly hear my song for that drum!" "Well, we can put in a couple more drums!"—Newark, N. J., Star.

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**Boston Opera in Paris.***(Continued from page 42.)*

up to their places in what we used to call "nigger heaven" in the days of my childhood.

**AMERICAN SONGS IN PARIS.**

Arnolde Stephenson, the American soprano, will give a recital at the Lyceum Club on June 4 and she has had the very laudable idea of devoting the best part of the program to the songs of American composers. Her first group will consist of three songs by Arthur Hartmann, accompanied by the composer, and the second group will be made up of five songs of Blair Fairchild. She will further sing a group of Debussy songs and will be accompanied by E. R. Schmitz, who will also play two solo groups. It would help American music very much to a true appreciation here if more American singers would imitate Miss Stephenson's excellent example in placing some of our best songs on their Paris programs.

**ARTIST AND TEACHER.**

Enrico Bertran is a refreshing example of an operatic artist who had the good taste to retire from the stage career while still in full possession of his powers, not, as so many others have done and still do, waiting until only a faithful memory could recall his former excellence. As a tenor he was known and admired in most of the great opera houses of Europe, including La Scala, Bologna, Genoa, Florence, Naples, Madrid, Barcelona, Trieste and Covent Garden (London). After this brilliant career he retired from the stage in the prime of life to devote himself entirely to the instruction of his art. The long training and experience which he himself enjoyed is of great benefit to his pupils and his method enables him to impart to them excellent vocal style and musical surety with the greatest rapidity. One of his pupils is Edith Barnes (Mrs. Norman Mason), who was with the Boston and Montreal Opera companies in the season 1912-13 and who has just been engaged for leading roles at the Marseilles Opera next season. Another is Magda Leymo, who is rapidly making a name for herself here, and the English alto, May Currie, is also a product of M. Bertran's studio.

**PUPILS OF JEAN VERD.**

Last Friday evening at the Salle Lemoine the pupils of Jean Verd, the splendid pianist and accompanist, were heard in recital. There were no less than twenty-three pupils in the class—including a number of Americans—and the universal high standard of accompaniment showed well the result of painstaking, conscientious work on the part of the teacher. It must be emphasized, too, that the playing evinced a very high level of musicianship, as well on the part of the scholars, something which is quite distinct from more finger technic. Among the younger members of the class who did especially well were Gertrude Shurtleff, daughter of Rev. Dr. and Mrs. E. W. Shurtleff, organizer and leader of the popular Students' Atelier Reunions in the Latin Quarter.

**AN AUTOMOBILIST.**

Edyth Walker, the famous dramatic soprano who is going to America next season with the Chicago Grand Opera Company, is a passionate devotee of automobilism. In fulfilling her various engagements, she runs all over Europe, always in her big touring car, unless it is absolutely impossible. During April she appeared as guest at the Royal Opera, Vienna, going over from her home in Munich in the machine. From Vienna she rode across nearly half Europe to The Hague, her next engagement. From there she returned to Munich, resting only a few days at home and then came to Paris at the special invitation of Dr. and Mrs. Richard Strauss to witness the first performance of "The Legend of Joseph," starting off immediately afterward to return home to Munich.

**Speke-Seeley a Busy Teacher.**

Henrietta Speke-Seeley has had a particularly busy year, as teacher of voice, lecturer, etc., in and near New York. There were many calls for her lecture-recital on "Shakespeare's Songs" during the poet's 350th anniversary period, and a considerable number of her "Browning's Songs," especially by the Browning Society. Her pupils all retain their church positions. Jennie Jackson Hill and Audrey Launder are doing fine work; they are soprano and contralto of the Park Hill Reformed Church, Yonkers, N. Y. Miss Launder has sung at several concerts and funerals, and has greatly improved in her work. Helen Black continues solo soprano at the Presbyterian

Church, Richmond Hill, L. I., and Helen Stapleton continues in her position at Cuyler Memorial Church, Brooklyn. Iva Belle Squires will give recitals in Riverhead and near-by towns during August, and Harry McNabb is soloist at the Centenary M. E. Church.

The Saint Cecilia Club gives its final concert of this season tomorrow, Thursday evening, June 11, at Bronx Church House, under Mrs. Seeley's direction. The Borough President of the Bronx and other leading lights are expected, and as usual the MUSICAL COURIER will send a representative to the concert. To a friend Mrs. Seeley said: "I cannot quite understand how I have done it all, yet another winter I hope to do more." This spirit of enterprise is coupled with thoroughness.

**Louis Siegel, Violinist.**

Louis Siegel, a young violinist, is said to have exceptional ability, to be naturally gifted and to have a marked personality. Siegel, born in Indiana of French and German ancestry, displayed musical talents from earliest childhood, and, according to one who has known the artist from babyhood, so perfect was the ear of the lad that he could echo any sound on the little instrument his father gave him. Following his regular public school course, the boy studied violin in Indianapolis, Cincinnati and later in New York.

By the time Louis Siegel was twelve years old, he played the violin with such skill that it was decided that he should prepare for a career as a concert artist. With his guardians he sailed for Belgium, and after a severe examination the boy was enrolled at the Conservatory of Liège. There he pursued a thorough course, studying allied branches, harmony and composition, etc., together with violin. His aptitude was so marked that the young Hoosier with the

**LOUIS SIEGEL.**

inborn violin talent attracted considerable attention. In an open competition Siegel won the gold medal, said to be the first American ever to capture this much coveted prize.

After leaving the Conservatory of Music at Liège, Siegel was accepted as a pupil by Eugen Ysaye. Honors followed. Louis Siegel was invited to play before the present King and Queen of Belgium and their court. Other countries gradually heard of the latest Ysaye disciple, and tours were arranged which resulted in re-engagements for the artist. Naturally, the musical public of Brussels became especially interested in Louis Siegel, because his celebrated master, Ysaye, resides in that city a part of the year.

That Louis Siegel's training was thorough proved quite evident from the applause and criticisms he won in Germany.

An extended tour of the United States and Canada is announced by R. E. Johnston, Louis Siegel's manager. The tour will begin early and continue far into the summer of 1915.

**MUSICIANS' CLUB OF NEW YORK.****62 West Forty-fifth Street—Annual Report of the Secretary.**

The past season has been the most active in the history of the club.

At the annual meeting of the club held May 5, 1913, the membership consisted of 650 active, 8 associate and 92 non-resident members, making the total membership 750. During the year 212 have joined, 181 active, 27 non-resident, 3 associate and 1 life; 169 have resigned, 3 deceased and 60 have been dropped for non-payment of dues, showing the membership to date as follows: Active 619, associate 8, non-resident 102 and 1 life, total membership 730, showing a decrease in membership of 20 for the year.

On Thursday evening, May 22, 1913, a dinner was given at the Hotel Gerard, as a sort of wind up of the season, and 165 members were present. The music was furnished by a male quartet, members of the club and others.

The first event of the season of 1913-14 was a concert given on September 26, at the Masonic Temple, with the following artists: Anna Case, soprano; Nevada Van der Veer, contralto; Annie Louise David, harpist; Reed Miller, tenor; Clifford Cairns, bass; Chas. Gilbert Spross and Joseph A. Joiner, accompanists. These artists generously gave their services for the concert, and the sum of \$300 was added to the treasury of the club thereby.

Tuesday evening, October 7, a "welcome home" dinner was given at the Hotel Navarre, with 153 guests present. Among those who spoke was Walter Damrosch.

Sunday evening, October 12, the first of the regular Sunday evening concerts was given, and these have been continued every Sunday evening up to the present time.

Monday afternoon, November 3, the first of the series of chamber music concerts, planned by Hans Kronold, was given, about 100 being present.

In response to many requests, a second dinner was held on Tuesday evening, November 11, at the Hotel Navarre. The attendance was not as large as at the first dinner, only 75 being present.

Wednesday afternoon, November 12, the first of the series of lecture-recitals was given by Walter L. Bogert, the subject being, "Folksongs of Germany, Greece, Scotland and France." About 50 were present.

Thursday evening, November 20, an evening of bridge whist was given for members and their guests.

Tuesday evening, November 25, the first of the series of composers' evenings, arranged by Homer N. Bartlett, was given and consisted of a program of compositions by Ward Stephens, the artists being Mildred Faas, soprano, and Arthur Philips, baritone. There was an attendance of 200.

Thursday evening, November 27, a Thanksgiving dinner was served for members and their friends. Forty were present.

Wednesday afternoon, December 17, a reception was given for Chas. Wakefield Cadman, who happened to be in New York for the day. The musical program was furnished by Marie Morrissey, contralto; Edith Hallett Frank, soprano; Mabel Love, harpist; Dan Beddoe, tenor, and the Gwent Male Chorus. About 200 were present.

Wednesday evening, December 31 (New Year's Eve), the club held "Open House" for the members and their guests.

Thursday afternoon, January 8, 1914, the second of the series of lecture-recitals was given by Frank Howard Warner, the subject being, "Tone Pictures, Ancient and Modern."

Thursday evening, January 8, a second concert was given at Masonic Temple with the following artists: Marie Stapleton Murray, soprano; Elsie West Baker, contralto; Dan Beddoe, tenor; Fred. Wheeler, bass; Max Jacobs, violinist, and Ward Stephens and Frederick Schlieder, accompanists. These artists very generously gave their services for the club and the proceeds of the concert were turned over to the club treasurer.

Tuesday evening, January 27, the second of the series of composers' evenings was held, and was devoted to the compositions of Fay Foster, the assisting artists being Helen Wetmore, soprano; Laura Maverick, contralto; Roy W. Steele, tenor; about 150 being present.

Thursday evening, January 29, the members of the club gave a reception to Walter Damrosch, the newly elected president. About 200 attended.

Monday afternoon, February 2, the second of the series of chamber music concerts was held, under the direction of Mr. Kronold.

Wednesday afternoon, February 11, the third of the

**KATHARINE****GOODSON****"A POETESS OF THE PIANO"****In America January to April 1915****TOUR NOW BOOKING****Management: Antonia Sawyer, 1425 Broadway, New York.****KNABE PIANO**



series of lecture-recitals was given by Frederick Schlieder, the subject being "Improvisation."

Tuesday evening, February 24, the third in the series of composers' evenings was devoted to the compositions of Arthur Bergh, the assisting artists being Louise MacMahon, soprano; Mme. Tollefsen, pianist; Carl H. Tollefsen, violinist; Percy Hemus, baritone. A very fine program was rendered, among the novelties being a setting of "The Pied Piper of Hamelin," recited by Percy Hemus, the musical accompaniment composed by Mr. Bergh.

Thursday evening, March 5, a club smoker was given, both ladies and gentlemen being invited. Over 200 people were present. The entertainment was furnished by Helen Waldo, J. Deems Taylor and J. Francis Smith.

Monday afternoon, March 9, the third in the series of chamber music concerts was given, under the direction of Mr. Kronold.

Tuesday evening, March 17, an evening of the compositions of Frank Howard Warner was given, the following artists assisting: Viola Waterhouse, soprano; Flora Hardie, contralto; John Barnes Wells, tenor; Lucien de Vanez, baritone; Robin Ellis Glendenning, reader.

Saturday afternoon, March 28, a benefit concert was

given at Carnegie Hall, the artists being: Mme. Schumann-Heink, Mme. Alda and Mr. Paderewski, who had very generously donated their services. This concert was arranged by Walter Damrosch and Alexander Lambert to provide a building fund for the Musicians' Club. The success of the concert was assured from the start, and resulted in a net sum for the club of \$6,500 for this purpose.

Tuesday evening, April 14, was devoted to the compositions of Frederick Schlieder—Viola Waterhouse, soprano; Alex. Saslowsky, violin; Frederick Schlieder, at the piano.

Previous to this, rehearsals had been begun for a concert, which was to have been given at Aeolian Hall on March 26, at which time the cantata "King Olaf," by Carl Busch, was to have been presented under the direction of the composer. In view of the benefit concert being given about the same time, the production of "King Olaf" was postponed for the time being, and it is hoped the club will be able to do it in the fall.

At the beginning of the season, three attempts were made by the committee in charge, to organize a chorus for the production of a comic opera, but it was found impossible to get a chorus together, and the matter was dropped.

Tuesday evening, April 28, the last in the series of com-

posers' evenings was held, and devoted to the compositions of Homer N. Bartlett, the largest audience of the season being present. Mme. Tetedoux Lusk, soprano; Roy W. Steele, tenor; Frederick Schlieder, organist; Louis R. Dressler, pianist; and the Kaltenborn String Quartet assisting. Many were turned away, not being able to get in.

Thus it will be seen that the season just closed has been one of activity for the club and its members. The board of governors have endeavored to give the members entertainments of all kinds; not only those that would be the means of bringing them together in a social way, but that would also be educational and instructive from a musical point of view.

The concerts of September 26 and January 8, referred to in the above report, were invitation concerts given by the Scottish Rite bodies of the City of New York, for which they paid to the treasurer of the Musicians' Club \$300 for the September 26 concert and \$250 for the January 8 concert.

Respectfully submitted,

LOUIS R. DRESSLER, Secretary.

May 4, 1914.

## GUILMANT ORGAN SCHOOL THIRTEENTH COMMENCEMENT.

Nine Graduates—Four Post-Graduates Play—Dr. Carl's School Flourishing—A Memorable Affair.

"Can you tell me where the First Presbyterian Church is?" was asked of a New York subway express train guard



DR. WILLIAM C. CARL AT THE ORGAN.

in the presence of the writer, on Monday evening, June 1. Then followed, "It is the church on Fifth avenue where they have organ recitals every week"; whereupon the guard replied, "Is it where William C. Carl is organist?" "Yes," was the reply, and then the guard said, "Change at Fourteenth street to local train, get off at Ninth street, go west three blocks." This prompt information so interested the writer, who was bound for the same destination, that he asked the guard "How in the world did you know that?" to which he replied: "You see, I was a Fifth avenue stage driver for twenty years, and I saw Dr. Carl's name and knew of the recitals all that time."

This brief prelude shows how important is church advertising; anything facilitating "customers" finding what is wanted helps business, whether it be the business of religion, organ recitals, or commerce. And so hundreds of people found their way to the "Old First" Presbyterian Church on June 1, where they sat until the close of a long program to listen to the Guilmant Organ School commencement. Every number was of interest, however, so that no one left until the end.

Alfred C. Peterson played the processional (entrance) march, from Guilmant's "Ariane," while two score of pupils, graduates and post-graduates, with the faculty, filed into the church and down the aisle, in imposing procession. All wore their organists' gowns, lending dignity to the group of marchers. They were seated on both sides of the organ, and the program continued with Martha Elsa Papenbaum playing the toccata and fugue in D minor by Bach, done with quiet dignity. Accuracy and fluent technique were attributes of Helen Louise Maynard, who played

Boslet's third sonata. The concert fugue in A by Guilmant was well played by Edward Louis Lake, "one of our boys," said the Rev. Dr. Duffield, alluding to the fact that he belonged to this church. Thomas Anthony Haney's brilliant playing of a Rheinberger excerpt was notable. Bright and graceful was the playing of Frederick Lewis Anthony, in the allegro from Handel's tenth concerto. A "stunning" performance was that of Helen Elizabeth Chovey of Widor's toccata, from the fifth symphony. Noteworthy pedaling and virtuoso technique were heard in Elmer Arthur Tidmarsh's playing of the Bach fugue in D major. A movement from a "Salome" sonata was finely done by Katherine Amelia Koster. Ralph A. Peters showed dignity of performance and fine technique in Guilmant's finale, from the first sonata. At this point Margaret Harrison, solo soprano of the church, was introduced by Dr. Duffield, who spoke with high appreciation of her singing. The lady sang the vivid coloratura of Handel's "L'Allegro" aria with consummate art. Dr. Carl at the organ playing the flute obligato and accompaniment. Benjamin Martineau Johnson, post-graduate, played extremely brilliantly, a Piutti finale. Hubertine Elfrieda Wilke, post-graduate, played a Vienne finale so well that applause broke in ere the close. Big technique is that of Willard Irving Nevins, post-graduate, exhibited in Bonnet's "Concert Variations." Lester Burdett Major, post-graduate, played with astonishing brilliancy the allegro from Widor's first symphony.

These brief comments but skim the surface of what was heard; it is manifestly impossible to enter into details. It gives but slight idea of the altogether professional effect of all the playing. A professional organist, or the attendant on organ recitals, heard on this evening music of highest character, played with complete understanding, and a technical facility which was simply astonishing. "Thoroughness" is evidently the watchword of Dr. William C. Carl, and the many prominent positions occupied by Carl graduates throughout the country testify emphatically to this, and to their ability to make good.

A brief presentation by Dr. Carl of the class to Dr. Duffield followed, at the front of the church, whence the organists marched following the playing. This greatly beloved clergyman, pastor of the "Old First" Church for a quarter of a century, made some remarks of most appro-

priate character, gave some sensible advice to the graduates, and presented each with his or her diploma, accompanied by the applause of the audience.

Every seat in the gallery was filled, five persons in a pew, and loud applause followed all the playing, and in some cases nearly interrupted the close. It was an enjoyable affair, and as such will long remain in the memory of the audience, and likewise of the present music reporter, who has heard 320 concerts and recitals within the past eight months, and who was interested every moment.

Appended is the faculty list of the Guilmant Organ School, every member of which must have taken pride in the evening: Organ, William C. Carl, Mus. Doc.; Theory, Clement R. Gale, Mus. Bac. Oxon.; Theory, Warren R. Hedden, Mus. Bac., F. A. G. O.; Musical Form, Thomas Whitney Surette; Hymnology, Rev. Dr. Howard Duffield; Organ Tuning, Charles Schlette; Organ Construction, Lewis Odell (Odell organ factory); Board of Examiners, Samuel A. Baldwin, F. A. G. O., Charles Whitney Coombs, A. G. O.

The fall term begins October 6, 1914, 44 West Twelfth street, New York.

At the annual meeting of the Alumni Association the following officers were elected for the ensuing year: President, Roy Kinney Falconer; first vice-president, Cornelius Irving Valentine; second vice-president, Grace Mildred Edwards; secretary, Gertrude H. Hale; treasurer, Henry Seymour Schweitzer.

The annual outing to the Orange Mountains has been arranged for Monday, June 15. The annual dinner was held at the Hotel Gerard, Tuesday evening, June 2, followed by a theatre party.

### Marta Kranich's Busy Season.

Marta Kranich, the soprano, has had a very busy season. She has been singing at numerous musicales and club concerts. She recently sang at the Rainy Day Club, The New Yorkers and the Harmony Club. Miss Kranich has also sung solo parts in several churches and at the Temple Beth-El. Too, she has been engaged for the next concert of the Harmony Club on June 25, after which she expects to go abroad to fill engagements.



GUILMANT ORGAN SCHOOL. GRADUATING CLASS OF 1914.  
Dr. William C. Carl, director, in center of first row, seated.

### Cincinnati Lauds New York Soprano.

Florence Hinkle continues to accumulate praise and engagements. She is to appear again at the Worcester Festival, next fall; the first week in February she will be the soloist for the sixth time at a concert of the famous Mendelssohn Choir, Toronto, Dr. Vogt, conductor.

Miss Hinkle's New York recital will be given at Aeolian Hall, November 2.

These are the notices of her success at the recent Cincinnati Festival:

#### BACH B MINOR MASS.

Florence Hinkle, who became a favorite in Cincinnati by her beautiful singing in "The Messiah" last winter, sustained the soprano part. Her voice is admirably fitted for oratorio, its absolute solidity and delicious quality making every tone a joy to the ear.—The Cincinnati Post, May 7, 1914.

Miss Hinkle, admired and envied, was at her best. She sang in artist's fashion with delicious purity of tone, deft phrasing and splendid repose. Hers is more than the ordinary voice. It is a soprano, which for its intrinsic qualities rivals any among the great operatic celebrities of today.—Times-Star, May 7, 1914.

Of the singers Miss Hinkle possesses all the attributes of a thoroughly trained oratorio singer. A Melba-like voice of luscious and beautiful quality, absolute security of intonation, certainty of pitch, a perfect legato, every evidence of the soundest technic and training, combined to make her performance a completely convincing one.—The Commercial Tribune, May 7, 1914.

Miss Hinkle is a singer of pure style, vocal beauty, refinement and musicianly feeling. She sang the parts allotted to her in a most satisfactory manner.—The Enquirer, May 7, 1914.

Miss Hinkle's perfect attack and exquisite sostenuto were a rare delight.—The New York Tribune, May 8, 1914.

#### VERDI'S REQUIEM.

The work of the solo quartet, and especially the exquisite singing of Florence Hinkle, deserves first place. Miss Hinkle has the loveliest soprano voice on the concert stage of this country. More than that, she is a fine singer, a musician and a woman of deepest sentiment and intelligence. Hers was an example of sympathetic singing coupled with exquisite beauty, and nothing more effective has been heard all week than her rendering of the final "Libera."—The Enquirer, May 7, 1914.

Miss Hinkle's voice possesses that peculiar silver quality so desired of sopranos. Her command of her art is notable. And had she displayed in any European capital that ability for long, soft, sustained notes which she exhibited last night, she would today



FLORENCE HINKLE.

have a world wide recognition. The fame of one great soprano was established at Paris years ago on precisely that point.

Had Miss Hinkle chosen opera as her field she would have been a star of the first magnitude. Fortunately for us, she elects to sing in concert.—Times-Star, May 7, 1914.

Florence Hinkle, who sustained the difficult soprano part, is one of the most satisfactory singers that has appeared at the Cincinnati festivals. She is an ideal oratorio singer with a voice of the most flawless purity.—The Post, May 7, 1914. (Advertisement.)

### Germaine Schnitzer's Engagements in Europe.

Germaine Schnitzer, the distinguished pianist, has already signed numerous contracts for appearances in Europe during 1915, having been engaged to tour Germany, Austria, France and England, during the months of February and March.

Her bookings include:

Three appearances in Vienna, two in Leipzig, two in Dresden, two in Munich, two in Frankfurt, one in Berlin, Hamburg, Stuttgart, Darmstadt, Heilbronn, Baden-Baden, Posen, Zeitz, Prague.



GERMAINE SCHNITZER.

Graz, Brünn, Teplitz, Karlsbad, Laibach, Paris, Nice, Monte Carlo (Casino concerts, third consecutive appearance), London, Birmingham.

From October, 1914, to the end of January, Germaine Schnitzer is booked for an American tour, under the exclusive management of R. E. Johnston.

### Hanson Representative in Keokuk.

The following appeared in the Keokuk, Ia., paper (Gate City) after Elizabeth Cueny's recent visit there:

Elizabeth Cueny, representing M. H. Hanson, of New York, visited Keokuk yesterday looking to placing artists in recital next season. Helen Stanley, Arthur Alexander, Mrs. H. H. A. Beach and some twenty other prominent artists are on M. H. Hanson's list.

### Mary Wagner Gilbert Recital.

May 24, Mary Wagner Gilbert gave a recital at her residence on Riverside Drive, New York, playing the following program of piano works:

Three études .....	Chopin
Nocturne, No. 1 .....	Chopin
Waltz, No. 2 .....	Chopin
Rondo Capriccioso .....	Mendelssohn
Spinning Song .....	Wagner-Liszt
Hungarian Rhapsodie, No. 2 .....	Liszt

A goodly number of Mrs. Gilbert's friends were present, so that beside the foregoing program, she was obliged to play several encores. Mrs. Gilbert's technic and interpretations are adequate and in addition she plays with great animation.

### Mrs. Freer News Items.

Eleanor Everest Freer has been nominated and unanimously elected representative of the League of American Pen Women for the State of Illinois. She will represent the League at the June convention in that city. Jessie A. Griswold, treasurer of the organization, writes appreciatively of Mrs. Freer's literary and musical work.

Several of the Freer songs are to be given at a reception at a prominent musical institution in Cincinnati this week. The Freer songs and piano compositions have an increasing audience of admirers in the United States. Now that some of her best songs are to be had in German translations, they will doubtless make their way into Germany.

### Vera Barstow at Midsummer Festival.

Vera Barstow has been engaged as one of the soloists at the Midsummer Festival which takes place at Norfolk, Conn., July 29. Miss Barstow, who has had an unusually busy season, will spend the month of August in Canada, resting and working on her recital programs for next season. During the past year the young violinist has given recitals in Ottawa, Fall River, Huntington, Altoona, Johnstown, Williamsport, Omaha, St. Louis, Baltimore, Williamantic, Greensburg, Sweet Briar, Erie, Toronto, Appleton, Buffalo, Passaic, two appearances in Pittsburgh and Canton, besides four appearances in New York City.

### Gescheidt Pupil Wins \$1,000 Position.

Virginia Los Kamp, a promising contralto pupil of Adelaide Gescheidt, of Carnegie Hall, New York, the possessor of a rich vibrant voice, which she uses with artistry, has just been selected as soloist and choir director of the Rondout M. E. Church of Kingston, N. Y., with a salary of \$1,000. Congratulations are due both teacher and pupil.



If you would know why it is some grand pianos lose that beautiful tone quality that is so attractive at first, write Kranich & Bach for a booklet that tells just how this is brought about. There is much other information that is of value pertaining to grand pianos in these books, and they can be had free, upon request.

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### Sulli's Pupils' Recital at Labor Temple.

On the evening of May 29, Giorgio M. Sulli, the well known vocal teacher, gave his last recital for the season, in the large auditorium of the Labor Temple, Fourteenth street and Second avenue, New York, where he is the musical director, and on this occasion he presented only his most advanced pupils, as there was a small charge for admission for the benefit of the Temple fund.

To say that it was a great success, is really only to emphasize the general impression of the large audience in attendance, in which were many musicians and critics, who declared that it was one of the finest recitals ever given in New York, not by pupils but by professional singers.

The famous "Barcarolle" from "Tales of Hoffmann" was the first number, and its charming Venetian sweetness could not have been brought out better than it was by Mrs. Sulli (who was one of the maestro's first pupils when he came to America, nine years ago, and who is the soprano soloist of the Labor Temple), and by Anna Byrd, alto soloist of the temple, and by the chorus, under the direction of Mr. Sulli.

Adalgisa Barbieri, a young Italian girl, sang two selections from Puccini's "Manon," revealing a lyric soprano voice of a most pure and crystal-like quality, with high tones ringing like silver bells.

In the duet and trio from "Cavalleria Rusticana," Gladys Morrison, from Dallas, Texas, made her first appearance in New York, after only ten months of lessons. She is a good exponent of Mr. Sulli's authority as a teacher. Before beginning her study under Mr. Sulli, she sang for several prominent teachers in Chicago and New York, and they decided she had a contralto voice; but Mr. Sulli told her that although her voice had not a naturally wide range, she would develop into a magnificent dramatic soprano, and she proved this indeed in the duet from "Cavalleria," displaying a rich, large and powerful voice, which is certainly going to give her a prominent place on the operatic stage. Turiddu's part was entrusted to Luigi Belladi, the fortunate possessor of a tenor voice, which has some of the good natural qualities that made Caruso famous, and Mrs. Byrd sang Lola with most artistic effect.

Alfredo Martino, a basso cantante, in the beautiful aria from "Simon Boccanegra" found a chance to gain the admiration of the audience.

Mrs. Byrd was heard again in the difficult duet from the fourth act of "Aida," with William H. Gleim (who is the tenor soloist of the Lafayette Avenue Church in Brooklyn). This was one of the best numbers of the program, as both the singers are endowed with such splendid voices, that if they had sung the duet in Italian, one could have believed that they were Metropolitan stars, but they sang it in English, and probably no singers have sung it better, not only as to artistic rendition, but for splendid enunciation, so that not a single word was missed.

Marie Flynn, in the song from "Madame Butterfly," made a deep impression on the audience; in fact her pure lyric soprano voice has a peculiarly appealing quality, is full of tears, sadness, sobs, dreams, and in roles like Mimi, Butterfly, Antonia, Margherite, etc., which require such qualities, she will surely be at her best.

The powerful bass voice of Sterling Hall (soloist of the Labor Temple) was then heard in "Mother o' Mine" and the "Invictus." By continuing his study, he will certainly be added to the list of the good American basses.

Many have noticed the progress made by Loretta Hallisy at every recital where she has sung; but in this last one

she showed a perfect control of her trills, picchettati, chromatic scales, arpeggi, which are the requisites of a good coloratura soprano, and in the "Just a Wearyin' for You," by C. J. Bond, she sang with a delicious delicacy; in Strauss' "Voci di primavera" she had an opportunity to show that her larynx is well adapted to the florid music, also the very charming quality of her voice.

The glorious tenor of Mr. Gleim was again heard in the arioso from "Pagliacci," and at the end of it, the enthusiastic audience demanded an encore, granted by Mr. Gleim, who selected a song in which his rich mezza-voce gave the impression that we will soon be able to hear Mr. Gleim in grand opera in New York.

To Claire Bell had been given a very difficult task: to follow Mr. Gleim's number and to sing two pieces that require different psychological interpretation: Mimi's farewell and Musetta's valse, the first in English and the second in Italian; here, to add to the praise due to Mr. Sulli, it might be stated that Mrs. Bell's voice had been trained as contralto by former teachers, and in less than one year under Mr. Sulli's training, she has acquired a very rich soprano voice, of lyric-dramatic quality, and such a wide range that she can easily sing "Thais" and other very high roles. The change of the color in her voice when she



GIORGIO M. SULLI.

sang Musetta's song after the sad death of Mimi, was really artistic.

The final solos were given by Martha de Lachmann, who cannot be called a pupil, as she has already sung with great success in grand opera and in concert in New York and other states. Her voice has gained in volume and finesse, and after her masterful rendition of Hue's "J'ai pleuré en rêve" and the prayer from "Tosca," she was obliged by the insistent applause of the audience to sing the song from "Cavalleria."

The never old quartet from "Rigoletto" followed, in which the fine voices of Miss Hallisy, Mrs. Byrd, Belladi and Martino joined in splendid blending.

The program was closed by the last part of Manney's "Resurrection," sung by the chorus of the Labor Temple, of about fifty mixed voices, most of all pupils of Mr. Sulli, who directed the piece with such magnificent effect that the writer's mind recalled immediately the figure of Giorgio Polacco, conductor of the Metropolitan Opera, who began his career under the guidance of Mr. Sulli when the latter was conductor of grand opera in Brazil, Polacco then being at that time scarcely in his eighteenth year.

When a teacher can produce such results as Sulli does, there is no doubt about his ability, and this is the reason why his studio is always frequented by pupils who come from different states to study with him.

During the summer Mr. Sulli will teach but three days each week: Monday, Wednesday and Saturday, and his time is almost fully taken up now.

### Verlet and Kubelik in London.

Alice Verlet, the gifted and successful coloratura soprano of the three Paris opera houses, who has also won equal success all over continental Europe and in England, has recently been heard in London, where she is a great favorite. The third concert of the new series at Albert Hall was made notable by the appearance of Mme. Verlet and Jan Kubelik. Mme. Verlet sang with great brilliancy

the polonaise from Thomas' "Mignon," "Caro Nome" from "Rigoletto," and a number of encores, one of which was Gounod's "Serenade," sung with rare charm and distinction of manner. Both of these great artists scored an undeniable success.

### Leontine de Ahna Concludes Season.

Leontine de Ahna gave a delightful musicale at Hotel Endicott, New York, May 27, in which she was assisted by some of her pupils.

A large and appreciative audience showed great pleasure in the singing of Miss de Ahna, also in that of her pupils.

She will sail June 11, and will return in the fall to resume her teaching.

### Ware-Ganz Joint Recitals.

Laszlo Schwartz, who has just returned to Philadelphia after an extensive tour throughout the West, has booked many joint recitals for Helen Ware, the young Hungarian violinist, and Rudolph Ganz, pianist, for next season, covering a territory throughout the Central and Southern States.

### Helen Stanley with St. Louis Club.

Helen Stanley has been engaged by the Apollo Club in St. Louis for the coming season 1914-1915—the twenty-first of the Apollo Club. Last season Miss Stanley was the soloist at the Veiled Prophets' Ball, and her success was so tremendous that she was then engaged for the Apollo Club series next year.

### Bruno Huhn at "Hampton Hall."

Mr. and Mrs. Bruno Huhn will go to their summer home, "Hampton Hall," Belleport, Long Island, at the end of June.

Mr. Huhn will, however, continue his lessons at his New York studio, 231 West Ninety-sixth street.

### Manager Potter Sails.

Howard E. Potter, the concert manager, sailed for Europe on the steamship Graf Waldersee, last Thursday. Mr. Potter will remain away about six weeks and several important managerial matters may be heard from on his return.

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## Atlanta Newslets.

Atlanta, Ga., May 27, 1914.

Atlanta musical circles have been unusually active this season, and now recitals by various schools and conservatories are in order.

Grand Opera week surpassed any previous record in attendance, and the season ticket sale alone exceeded the guarantee fund by \$5,000.

The Auditorium concerts are as popular as ever, the one given on May 17, when the organist was assisted by the choir of All Saints' Church, being attended by about four thousand people.

The choir of St. Luke's Church gave a very creditable performance of "Inflammatus" and a repetition of the work was requested.

A recital by the faculty of the Southern Conservatory of Music was given in the ballroom of the Hotel Ansley on

the evening of May 21. The new violinist, Mr. Leffingwell, rendered several numbers which delighted his audience.

The Atlanta Music Association is planning to increase its membership, and as it supports the Philharmonic, every member gained will add a helping hand to this organization, and we are hoping for a successful campaign.

The musical program rendered at the Woodberry School on Saturday, May 16, was very much enjoyed. The piano numbers by Etta Lula Walton, and vocal numbers by Hattie Calloway, who is a pupil of Lillian H. Foster, received much applause.

The Glee Club of the Tech School gave a recital at Cable Hall on Saturday evening, under the direction of James C. Wardwell.

LILLIAN H. FOSTER.

## Pittsburgh's Pride.

Pittsburgh, Pa., May 23, 1914.

To the Musical Courier:

I am delighted with the fine things contained in Mr. Lieb-ling's recent Pittsburgh article about "my town" and "our" musicians! Yes, we are all proud of each other, and Mr. Lieb-ling is right when he says that Christine Miller put vocal Pittsburgh on the map; only I believe she has done more than that—she has been and is the incentive to cause many beginners to work with the aim of helping to keep it on the map later on. All hail to her to whom honor is due!

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## The Open Sesame for Music Teachers

By ERNEST L. BRIGGS

## OPPORTUNITIES.

From the time of Fabius Maximus, who outwitted Hannibal by his campaign of "watchful waiting" until today, the world has been full of watchwords like the homely "look before you leap" and "be sure you are right and then go ahead." The trouble with these phrases has been the tendency to accept them as excuses for procrastination. They are all right if it is kept in mind that eventually, and soon it may be, we all must leap, and it is inevitable that unless we wish to retreat or sidestep like a crab we must sooner or later go ahead.

Now, Mr. or Mrs. Music Teacher, I am going to talk directly to you, with a definite purpose in view. Some of my friends like to jolly me about the word "proposition," claiming that the word is bound to appear in every letter from the Briggs Musical Bureau, and that I cannot talk five minutes without saying "proposition." I plead guilty. The use of the word between manager and musician has the same effect as a call for "question" in a parliamentary session. It brings matters to a business basis, and that is where we all should stand instead of being marooned on an isle of dreams.

So I ask you to read no more if you are afraid of coming face to face with a business proposition than I am going to read in a year change your entire career, place you hundreds of miles from your present home with new and more exacting responsibilities than those you now assume.

As soon as I realized that I had a concert business well established and growing, under the name of the Briggs Musical Bureau, I devoted my attention to establishing an exclusive music teachers' agency. I have had to progress slowly, feeling the way until now, and now that the way is clear I am going ahead in no uncertain way. So far the work has been chiefly with those who have been most eminent in the profession, and for them we have a plan that cannot be improved upon. Inasmuch as this plan necessitates printed matter and advertising involving an expenditure it has and always will be prohibitive to the larger class who are eligible for advancement. During the last two years I have done the necessary looking ahead and waiting and now am prepared to announce the result of advice which I have received from the most eminent teachers in this country, from Denver to New York, and from Winnipeg to New Orleans, the territory heretofore covered by the activities of the Briggs Musical Bureau, which this season is furthering the work by a campaign on the Pacific Coast and in the Canadian Northwest. The secret of the whole plan and the keynote of systematic organization is in a word.

## CO-OPERATION.

The word is the motto of the Co-operative Music Teachers' Agency. We propose to register all of the active, aggressive and progressive music teachers of America under this principle, and to utilize to the fullest the irresistible power of this tremendous force, which when coupled with systematic, intelligent effort will overcome any apparent obstacles. The plan which is now ready for your approval will enable us to know just what positions may be had for teachers and when these positions will be available. I will know just how much you will require as an advance in salary before you will leave your present position or location. A position becomes vacant. I know of it as a prominent teacher advises me that he plans to go to Chicago, New York or Europe to study or teach; or maybe he has a better offer elsewhere or plans to start work as an independent teacher and applies to us for assistance in securing pupils. I notify you and put you in touch with the present employers of the teacher who is to take a step higher. I work with you until you have the position on contract. Then I secure someone to take your position and pay you for the information and co-operation you have given, or I sell your class and good will to some one who wishes to locate in your city. In a skeleton outline this describes the operation of the work. And you may be sure that all information you give us will be regarded as strictly confidential. You will readily see that it is for my interest to have this strictly between teacher and bureau.

European teachers are invited to write for our list of American pupils considering education in Europe

The opportunities for the teacher of music are increasing a thousand fold. Millions are spent each year for musical education, and statistics show that these millions increase each year. Conservatories, public schools, universities are all calling for more and better teachers. Many towns, particularly in the West, are willing to offer guarantees and inducements for teachers who will locate with them. In thousands of places guaranteed classes can be established and in thousands of places such established classes can be bought for a fair price. For those who will undertake pioneer work the rewards are the greatest, sufficient to establish the foundation for a life's work in a few years. South America is calling for American teachers. The new American possessions offer unlimited opportunities, and throughout the world in the British colonies there is a demand from those who wish to study music under competent masters. Even in Europe the successful teachers are inviting competent assistants and the average American family, in view of recent disclosures, prefers to seek the enviable environment of Europe for the completion of studies for their children, an American teacher of established artistic and moral credentials.

## HOLD YOUR OWN.

And yet, in the midst of all this overwhelming invitation to better things and more remuneration you are helpless because of the handicap of the necessity of keeping that which you have at all hazards. I remember when as a boy, fired with sea-going ambitions from the tales of Captain Marryat and Clark Russell, I used to spend much time on the coastwise schooners and fishing craft near Cape Cod. An old salt taught me one of the best lessons I have ever learned when I was beginning to go aloft and that was, "Never lose hold with one hand until you get a grip with the other." That rule applies everywhere as well as on ship-board where it is a question of life or death in rough weather. The teacher of music must keep his hold on that which he has, and the minute he makes an effort to attain something better it becomes known and someone else soon has his position or his pupils. Co-operation is the only relief available in this situation, and I can assure you that the Co-operative Music Teachers' Agency will enable you to hold that which you have and work with you for a new hold, for something that will measure up to your abilities in authority, environment and remuneration.

Brokerage which regards the accumulated investment of time and square dealings as something worth selling, has become established in all branches of business excepting the profession of teaching music, which must, in view of its great financial development, be regarded in the future as a business of vast significance. One of the co-operative features of the Co-operative Bureau will be this work of selling established classes, so that if you leave for something better you receive something more than the price per lesson already paid for the valuable clientele and reputation you have established.

Teachers of music are fitted for many executive branches of endeavor, and it will be our purpose to provide publishers and dealers in musical merchandise with capable executives and salesmen. Then, too, there will always be traveling positions open for those who have the ability for accomplishing the work of an impresario. This is a field particularly adapted for women. The names of those who have succeeded in a big way are legion. We will co-operate with any teacher in putting on a single concert or a course in the city where the teacher is located, giving another opportunity for keeping one hold before taking another.

## ACTUAL ADVANTAGES.

I am constantly looking for artists who can make good in the work of giving concerts, and am prepared to book teachers of concert ability for a limited number of engagements which will not interfere with teaching, or can arrange for the debut in Chicago or New York for those who have talent and no reputation, or will guarantee business to artists of reputation, based on their box-office value. If you can

assist in this we will pay you well for the information you give us if it is not already in our files. Also we can place talented pupils in lycium, vaudeville, or other remunerative engagements which do not require the highest credentials necessary for concert, but want instead superior ability and versatility.

Any teacher who will advise us of the names of any individual or committee planning to engage musical artists will receive from us fifty per cent. of our commission if the information furnished is new to us.

Not by any means the least of our co-operative services is the placing of pupils with responsible teachers. In this I have been successful from the first, as credentials will show. Heretofore Chicago has been the chief field of endeavor. We are now spreading broadcast the system that has so far worked successfully locally. Every teacher can offer special advantages and if these are known can attract pupils from adjoining territory. I know a violinist in Lincoln, Neb., who has a half dozen pupils from Chicago, attracted to him by intelligent advertising. It is pleasing to see the rules reversed, and it will be a pleasure to assist in building the business of any competent teacher, who has real inducements to offer in environment and educational advantages for the pupil.

## THE PROPOSITION.

Now to get at the proposition so that you can grasp the opportunity. You must furnish us with complete information concerning your work and ability. You must sign a contract with the Bureau which will make it necessary for you to keep us advised concerning all business opportunities in your territory. The contract provides for payment by the Co-operative Bureau for all work you do for us and for all information furnished. You must agree to notify us in advance if you plan to leave your present location or position. Everything that we do for you that brings greenbacks to your purse will have to bring us a commission. There is no preliminary cost to you excepting the conventional registration fee of two dollars which is to be paid as per regulations of the Illinois State Law for your protection. We are licensed from the state and our business is state inspected at least once in each month, so that you can know in advance that you are fully protected in making a contract with us. Write now and I will send you free all the necessary blanks which will enable you to become one of the "first come and first served" on the list. Ask for the Music Teachers' Co-operative Contract. It will be sent free. Address your letter, Music Teachers' Co-operative Agency, sixth floor, Steinway Hall Building, Chicago. You will be pleased with the plan and immediate action will enable you within a few days to attach your signature to the proposition of co-operation.

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